

























Arts Preview

Section Two

• By Tom Donleis

# SUMMER GYNIC

VOLUME IV NUMBER I

"What you see isn't what you get."

JUNE 15, 1978

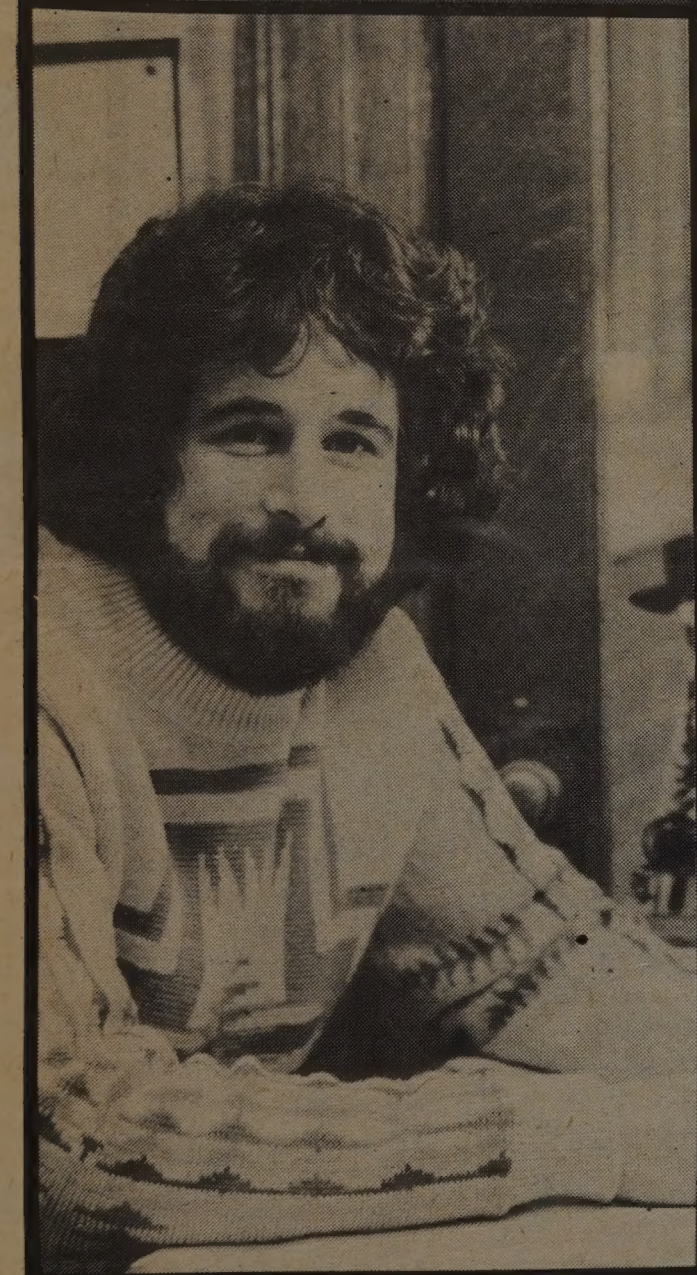
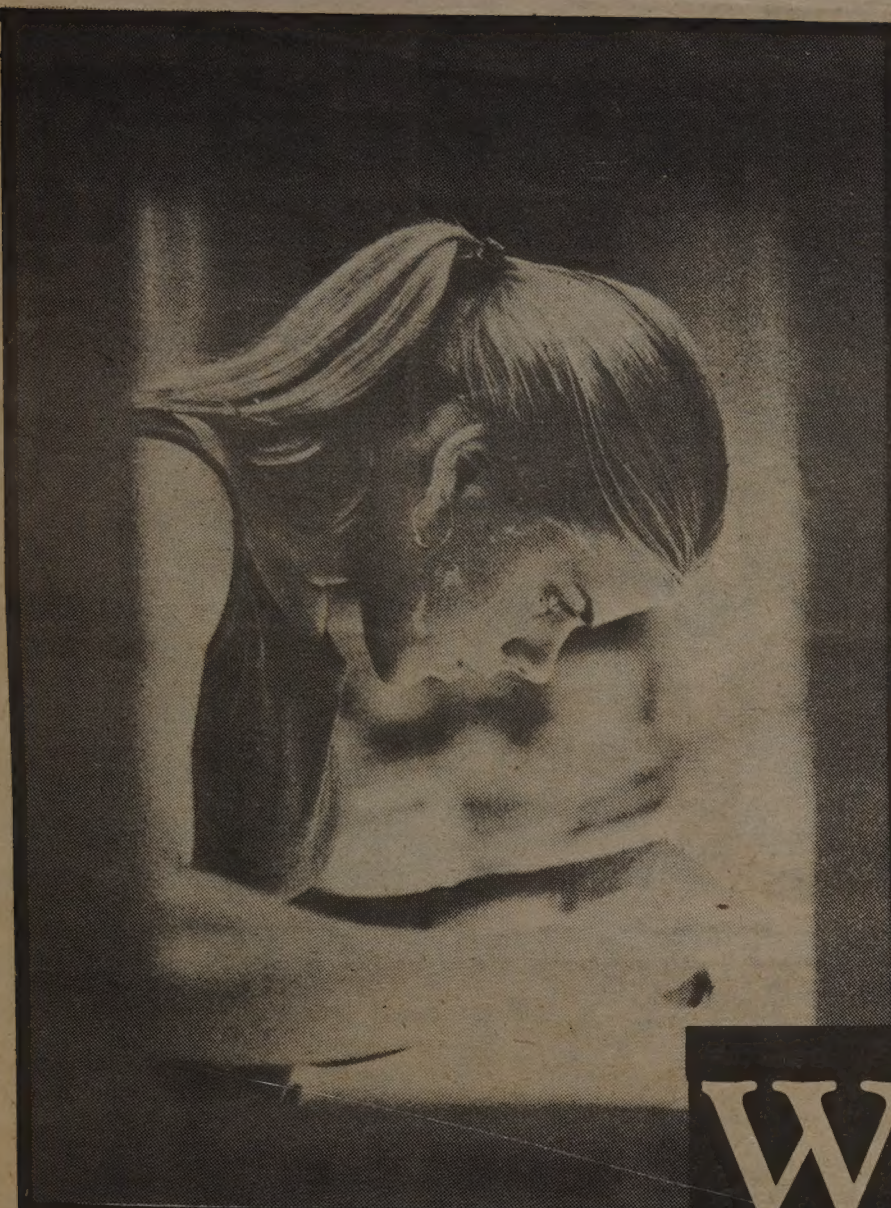
## Are Burlington's Junior High Schools Virtual Drugstores?

Orientation to What?  
By Randy McMullen

Talkin' With Bill Lee  
By Russell Flannery

The BOSS Is Back!  
(Springsteen Reviewed)  
By Larry Seiden





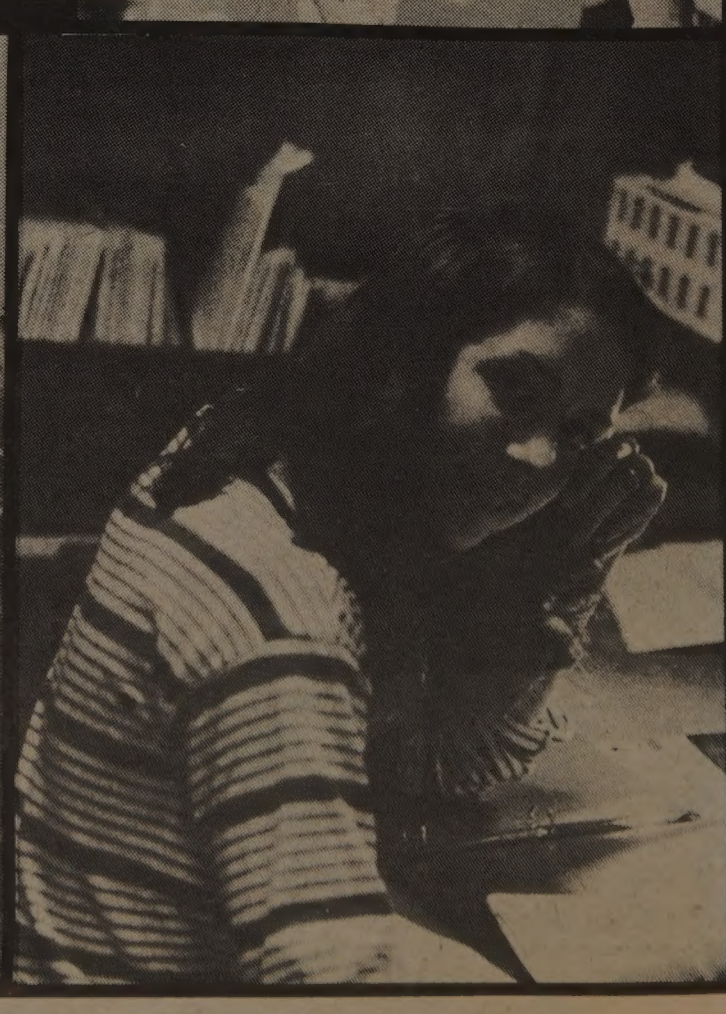
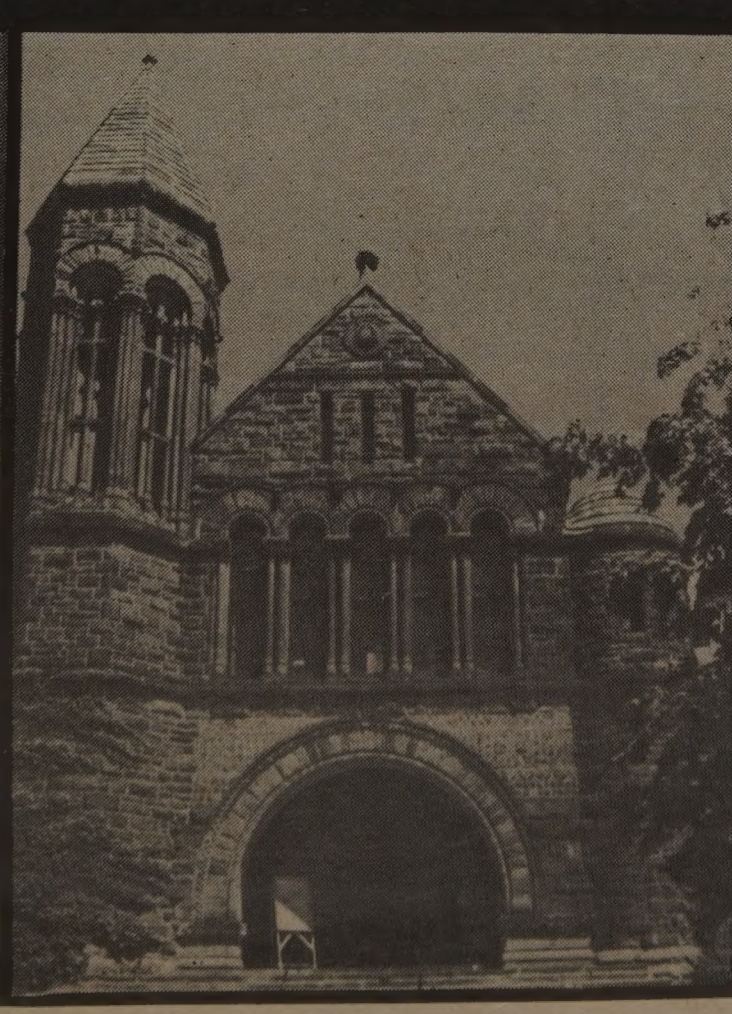
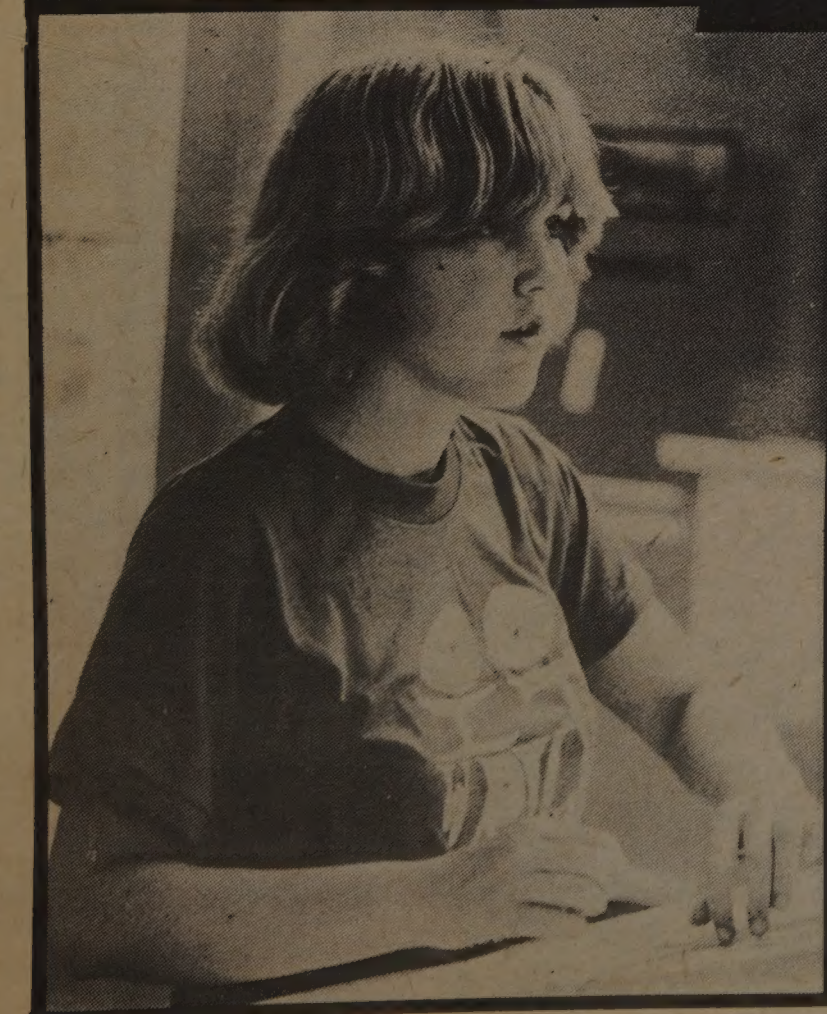
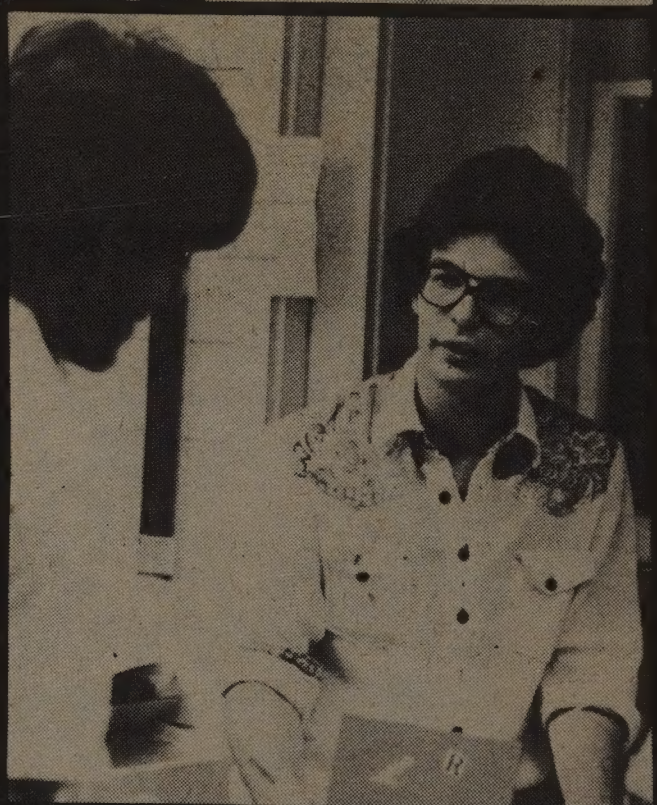
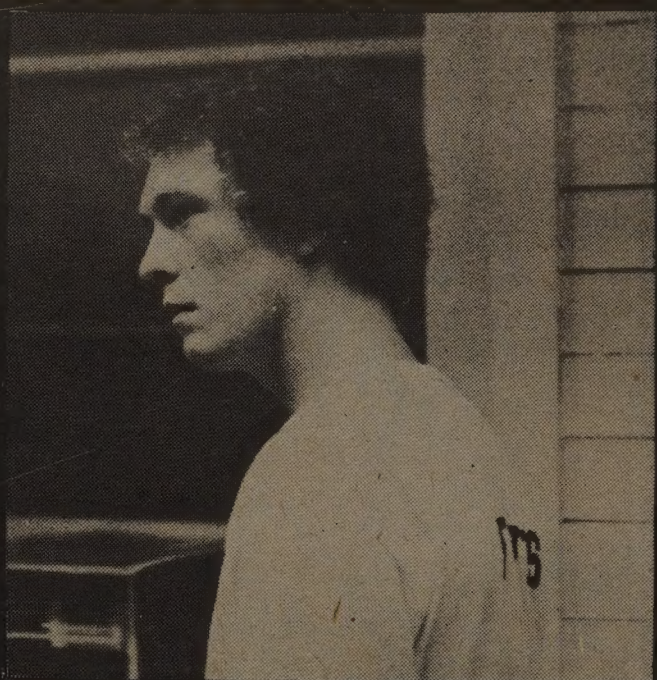
# We're the Vermont Summer Cynic

Welcome to the Vermont Summer Cynic! Over the next two months, our writers, artists, and photographers will be spanning Vermont and the globe to bring you an entertaining collection of news, sports, arts and amusements. The Summer Cynic will appear twice monthly, with a surprise planned for the end of the summer.

Summertime in Vermont can't be beat. From sailing to music festivals, to softball and night life, there's a lot happening. The Summer Cynic will keep you posted on UVM Summer School events, cultural attractions of the Burlington area, and weekend vacations.

We hope you find the Summer Cynic a fun, useful, and thought-provoking publication. Your comments and criticisms are appreciated to provide for public debate.

Have a good summer!





# Update

## UVM Celebrates 69th Summer Session

The UVM campus is alive again following the official opening of the 69th Summer Session on June 5. An estimated 3450 students are expected to enroll for a curriculum including courses in every major discipline and a number of special programs and workshops.

Since 1909, the Summer Session at UVM has been held annually. Originating as a program for teachers and school administrators, it was coordinated by the College of Education. The session originally ran from July 10 through August 7 and the tuition per course was \$10. The course listings included Latin, English, Greek, French, Elementary Algebra, Teaching Manual Training, Home Economics, and Mathematics. The following year, however, the session was one week longer and tuition rose to \$15 per course.

This year, with registration ahead over previous years, 3,450 students are expected to enroll in 260 courses and a variety of workshops including those in music, languages and environmental studies.

Education courses have remained important with many teachers returning for summer courses. Accordingly, more Continuing Education students attend Summer Session than do degree students although the Office of Continuing Education, the Summer Session administrative office, says they are "trying to change that."

A recent survey on summer school randomly distributed by the Office of Continuing Education among the UVM student population found the most common reasons cited to attend a Summer Session were to gain credits necessary to graduate, to lighten a regular semester's load, to take courses offered only in summer, and to learn in a better atmosphere. The survey further states that the three most important factors influencing a decision to attend summer courses are considered to be the freedom to spend extra time on a course, the option to graduate early, and the opportunity to retake a course. The results of the survey also indicated that the most popular courses are those required to



Mathew Henry Buckam, D.D. LL.D., President of UVM in 1909, supports the UVM boulder.

complete a major and those catering to special interests.

Given these facts, future summer sessions may be adapted to meet the changing needs and preferences of the student population. Already, the Office of Continuing Education plans to expand evening course offerings so that students and permanent community members

who work during the day will also have the opportunity to attend a Summer Session.

In addition to the courses offered during the Summer Session, there are also many activities scheduled, both on and off campus. For instance, "Campus-at-Noon" will offer a variety of local acts free of charge. Sponsored by Summer

Session Recreation, these activities will take place in front of Royall Tyler Theatre from noon to 1 p.m. every weekday. A popular annual event, the Champlain Shakespeare Festival, will be taking place through the summer. Also, campus movies will again be shown. The UVM campus will reawaken, indeed!

—Mary Ann Schlegel

## What's Happening at the Strong Building Site?

Since fire demolished the Strong Building in October 1971, the corner of Main and South Winooski Avenue has sat untouched save for brightly colored signs. Is there any hope for this curious example of urban blight?

Herman Lash Associates of South Burlington are now handling the property, and some action may be on the horizon. For the past two months, Lash has been involved with the possible sale or lease of the location. Lash said he has had a few potential buyers, and called the land a "good piece" in a prime spot. The property also includes two homes toward the back of the lot, and the market price for the entire site is \$325,000.

The site comes under R-75 zoning (75 residential units per acre), which allows for the construction of apartment complexes, parking facilities, and various commercial uses. But according to a spokeswoman for the Burlington Planning Commission "the property isn't as big as it looks."

Currently, Burlington Planning Commission "has no interest in the property." The city once considered the site for a parking garage, but that was "years ago." The city has no responsibility for the upkeep of the privately owned site. Consequently, the "Pit" has reverted to an urban jungle.

The present owners, Cody Chevrolet, Inc. of Montpelier, said they have no plans for the property at this time. In 1971, however, they examined the possibility of building a modern motor inn on the South Winooski side and a two-story commercial structure with a cinema and several stores on Main Street.

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At the time of the Strong fire, Burlington had been plagued by five arson fires in one week. Although several witnesses claimed they saw two young men running away from the Strong shortly before the blaze erupted, the arsonists were never caught.

An estimated two hundred firemen from Burlington and outlying towns fought the blaze with bystanders helping to unroll hoses and erect ladders. The fire caused no loss of life, and although the building was a total loss, businesses within the Strong Building recovered much of their stock in salvage operations.

For 69



Above: The Strong Theatre, booming in 1902 (Photo courtesy of UVM Library); Left: "The Pit"; Below: Billboard Row, 1978. Photos by Swanson.





## Kids and Drugs: A Neglected Problem in Burlington

By Randy Jansen

*A half-hour before the start of another school day, a group of young students congregate in the nearby woods for their morning ritual. Neither scholastic nor innocent, this ritual is viewed by most of its participants as a necessary prerequisite for the day's activities. Some of the kids are hardened veterans of this morning exercise; others are neophytes who have come to taste of the forbidden fruit. Nonetheless, they are young, very young, the oldest being a 9th grader the youngest a mere 5th grader. They are seated now, quickly and efficiently making preparations, anxious in anticipation. An 8th grader is the first to finish. He lights up, inhales deeply and passes the joint on to the blond girl beside him. She follows his example, and passes it in turn to the girl next to her. Soon, the odor of marijuana mingles with the earthy smells of nature. It is a rare and beautiful day for Burlington, filled with sunshine and warmth, as the students talk, laugh, joke and get stoned. They are now prepared to meet the day.*

The above scene is not an atypical dramatization, but a common occurrence in and around Burlington's middle and elementary schools. In playgrounds, bathrooms, classrooms, and on city streets, drugs are sold, bought, and consumed by a young generation who sees an altered state of consciousness as a normal, everyday occurrence. Drug abuse has reached epidemic proportions among school children and the situation is worsening all the time. Chronic drug abuse has been with us since the 1960's, but the youthfulness of today's users adds a particularly dangerous element to the drug scene. Although most school and public officials are aware of drug use among 7th and 8th graders, few realize that it extends (admittedly on a decreasing limited scale) even down to 3rd graders. Perhaps more frightening is that drugs consumed are not limited to marijuana, but includes cocaine, barbituates, amphetamines, acid (LSD), hashish, angel dust (PCP), and of course alcohol. Marijuana, however, remains the favorite of young users because of its easy accessibility and relatively low cost.

Procuring drugs in Burlington is not difficult; they are available anywhere kids hang out. Bathrooms, playgrounds, and parking lots are the preferred spots for obtaining and using drugs in the school area. Nearby buildings and alleys are also used. Leading the list is City Hall Park where, according to one 7th grader, "You can get anything you want there from any bum in the park." Drugs are also available on back streets, the municipal parking garage, the YMCA and basically anywhere a deal or usage can occur away from the eyes of the public or authorities.

Dealers apparently have few, if any, scruples about the selling of drugs to children. Most dealers are small-time operators who are local people selling dope for extra cash or to pay for their own drug use. Some drugs come from falsified doctor

prescriptions or even from kids selling their own medicine (such as Valium). Several students pointed out that at UVM and other local centers of higher education drugs can be purchased from college students with relative ease.

Drugs are more easily purchased in Burlington than most communities of similar size for several reasons. The high percentage of college students in the area are perhaps the greatest factor to the availability of drugs in Burlington. Drugs are similar to any consumer product or service where a market exists. High demand for drugs as in Burlington leads to a high volume of use and sales.

Money for drugs comes from a variety of sources. Allowances provide some money, but a great number of students support their use of drugs through fencing goods from breaking and



**'Chronic drug abuse has been with us since the adds a particularly dangerous element to the 1960's, but the youthfulness of today's offenders drug scene ...'**

entering. Detective Timothy Rollins of the Burlington Police Department estimates that 90% of burglaries and theft are committed by youths wanting money to buy drugs.

Young student drug users are not easily distinguishable from their peers by their behavior, social or economic class, or academic achievement. All schools have a drug abuse problem differing only in the intensity and extent. Parochial and public schools are equally prone to the problem. Drug users can come from a wealthy, intellectual family or from a low-income, one-parent, low IQ family. Discipline on a parental or scholastic level also has no effect on young drug users.

Teacher reaction to drug users ranges from the concerned to the ignorant. Many teachers cannot recognize a kid under the influence. They may think the student is a day-dreamer or on the other side of the spectrum, hyperactive. Shocking as it may seem, some teachers think drugs are beneficial because they often make students subdued and thus more easily handled.

Why do kids consume drugs? This question has been extensively researched, documented, and surveyed, and yet no clear cut answer is forthcoming. Reasons for taking drugs are as unique as the individual users. Widespread trends are noticeable which can account for the bulk of middle and elementary age drug users. The Burlington area has a high percentage of children under 18, especially in the North End where an estimated 50% of the population is under 18. Most students surveyed listed boredom as the main reason for using drugs. They have a

considerable amount of spare time and little to do with it. Burlington lacks facilities, especially for low-income kids, to keep kids active and entertained. Recreational facilities are few, sometimes expensive, and often inadequate to handle the large numbers of children. Youth Centers are few and poorly financed. The closing of the Urban Youth Center for lack of funds indicates the low priority of children in the city of Burlington. Children looking for jobs are restricted by high unemployment, child-labor laws, low wages. Drugs are used as a release valve and a form of entertainment to combat boredom. "It's the only thing to do around here," complained a young teen-age girl. An eighth grade boy says, "I take it when I'm upset... to keep my problems out of my mind."

Peer pressure cannot be discounted for contributing to drug use among children, especially among junior high school students. Older students initiate younger ones and the trend continues downward. As one 7th grader commented, "The higher the grade the more they coach you into it." Of course many students take it "for kicks" or as an affront to established authority.

Drug abuse by younger students is not a high priority issue for the community, school or parents. Without a scientific survey, it is virtually impossible to determine the actual number of students who use drugs. Percentages vary widely from source to source. One junior high school student estimated that 30% of 7th graders are drug users to some extent, 50% of 8th graders and 70% of 9th graders. Certain conservative and

religious parental groups exaggerate the drug situation to point out the decline in societal morals, while school and police officials underestimate the problem for self-serving needs.

No school administration likes to advertise the extent of drug abuse in their schools, because it tarnishes the school's image, puts pressure on the administration and teachers, and may hurt school bond issues. School authorities are cautious in talking about drugs because of the volatility of the issue and bad publicity. Consequently, a lack of candor is evident in school officials when discussing drugs. Schools with minimal use of drugs will say no problem exists, while schools who cannot hide drug abuse in their schools say it isn't as bad as it seems. This understatement of the problem of drug users helps to hide it from the public, but doesn't aid in finding solutions.

No one is willing to take responsibility in combating drug abuse by school children. When the subject is brought up accusations fly back and forth, but no one is willing to accept responsibility for the situation. School officials and teachers blame the parents, the parents blame the schools, the police say they are helpless, and everyone blames the morality of the times. This fragmentation works against the cooperative spirit of responsibility and support needed to tackle drug abuse.

School officials handle the problem on an individual basis depending on the school's philosophy. However, a trend is easily discernable where a low profile is maintained in any situation dealing with drugs. Nothing is done to go to the heart of the matter, but is



designed to be punitive (in the eyes of school officials). A kid is caught with a small amount of pot on his person and is sent to the principal, who most likely will call the student's parents and then suspend the kid. Is this action designed to facilitate the operation of the school or to deal with the student's behavior and/or drug problem? As John Sonnick of the Burlington Police Department Juvenile division states, "that's what they want (suspension)." Suspension places the kid right on the street with nothing to do and the potential for further trouble increases.

Police can enter a school only if assistance is requested which happens when violence or major drug dealing is involved; but the

with drugs. Studies have shown that "films, former addicts as speakers, police lectures, scare tactics, exposure to pills and various drug apparatus fail to curb drug abuse among teenagers," primarily because these education programs come too late. Prevention, rather than curative programs, are desperately needed, and commenced at a young age before students become exposed to drugs.

Much more would need to be done as a community-wide effort is required to curb drug abuse. Recreational facilities and youth centers must be expanded. Jobs must be provided for kids who need and want them. Law enforcement

*'The problem of drug abuse has no easy or simple solution, but evading and de-emphasizing the issue accomplishes nothing ...'*

majority of drug cases are handled by the school. Burlington police have a difficult time in dealing with drugs in middle and elementary schools. Undercover agents by the age factor cannot be planted successfully, and as one official pointed out, "you cannot let a 13 year old do undercover work." Also most Burlington police officers are recognized by dealers.

Parental reaction to their children being caught with drugs can aggravate the entire matter. Parents sometimes have no concern, react in an indignant manner or use one of many excuses to avoid dealing effectively with their children and their involvement with drugs.

Refusal to deal with drug abuse can cause serious complications in the future as a recent 10-year study reveals what can happen to young indulgers by the time they reach high school. Personality traits of a regular user include: "emotional instability, rebelliousness, a need for independence more than achievement, alienation and a tolerance for deviance, and a tendency to be less influenced by family than by friends." These traits are not conducive to producing clear-headed mature adults.

More can certainly be done in the realm of drug education. When asked what was done in this area, school officials and the police pointed to the "Officer Friendly Program" where police travel to elementary schools to familiarize the students with the police and their operations. It was somehow thought this would help drug abuse among young school children. This program does not, however, deal

and the judicial system should concentrate and crack down on dealers who sell to children. Parents who refuse to discipline their children when confronted with evidence of drug abuse should be made responsible for any vandalism committed by that child. Finally, an atmosphere of constructive discipline should exist in the home and schools where a student who demonstrates responsibility should be allowed more freedom and not before. A concern and respect for students' feelings and concerns are important for authority figures and respect and concern should be demanded in return.

The problem of drug abuse has no easy or simple solution, but evading and deemphasizing the issue accomplishes nothing in the process of finding an answer. A problem cannot be rectified until it is acknowledged and recognized as such. The citizens of Burlington seem to be content to pass the buck, and to avoid responsibility, and yet they wonder why students are apathetic, destructive, abusive and have many of the anti-social traits attributed to them. So much attention and time is devoted to a Civic Center, a pedestrian mall on Church Street, and the problem of parking downtown. When was the last time a voice was raised concerning young school children abusing drugs? Perhaps we are going in the wrong directions when we try to see ways to better the community of Burlington.

*Randy Jansen, a former editor of the Vermont Cynic, is now a Burlington freelance writer.*



"On Top Of Church Street"

## Hawks Point

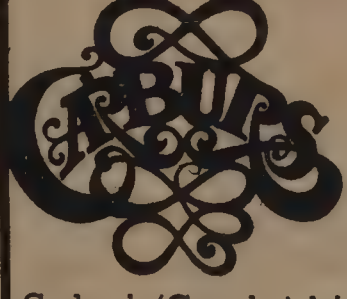
Never A Cover Charge  
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"Just Jazz" Quintet  
Featuring songs by Sam Armstrong

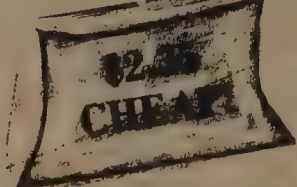
Fri. and Sat. night

On the Big 8 ft. T.V. Screen:  
BoSox vs. Yankees

June 19, 20, 21 nights



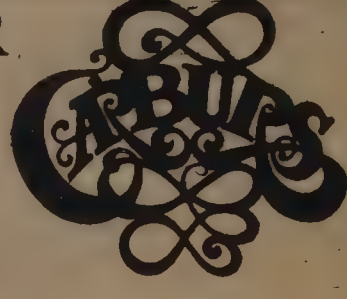
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## On-Campus

# .....Orientation to What?

A student should experience orientation like an expert card player would handle a game of seven-card stud. Don't mistake anything you see for the entire UVM/Burlington picture. There are cards that will remain hidden from you until after you have thrown in your last nickel.

Also consider the fact that UVM has dealt itself an ace-in-the-hole by holding orientation ceremonies during June. Quiet June; summertime in Burlington: when UVM has fondly flushed out its 10,000 crazed inhabitants, and gratefully recuperates to the tune of poetry workshops and ceramic pottery seminars, and when the closest thing to insanity in the Queen City is a Volvo with Quebec license plates driving the wrong way on Church Street. You won't find anyone hanging from the lampposts downtown, and the lines at the dairy bar are almost worth it. What you see on the UVM campus and in downtown Burlington is not what you'll see come September. But don't let that bother you; some people go through four years of this place seeing little more than a mug of beer, a broken bong, and an economics text going blurry at five in the morning.

Of course the very idea of college orientation is absurd. Orientation to what? How does one orient oneself toward a period of life in which they will encounter a nearly overwhelming barrage of attitudes and experiences? How does one prepare for four years of sunrise parties, sexual awakenings (possibly deflowerings), all-night binges of chemistry or calculus, and pseudo-intellectual discussions on thermo-dynamics or Nietzsche over a midnight joint? There is such a wide variety of lifestyles possible at a school like UVM that trying to grasp it all in two days is as futile as attempting an amorous conquest while listening to Frank Zappa. Don't put too much faith into orientation, and don't expect it to teach you anything totally worthwhile. Take it as a vacation: catch a cone at the dairy bar or a strawberry daiquiri at Finbar's, take a good long look at Lake Champlain, share a quiet moment with a new friend while gazing at Mount Mansfield that bulges like a rocky bicep in the horizon beyond Patrick Gymnasium... But whatever you do, don't treat orientation too seriously. Like any other administrative function, it has all the dynamic interplay of a novice backgammon game.

There are, however, certain things common to all forms of college living that should be learned by every student. Unfortunately, most of these things are not brought out at all during orientation. For instance, what does one do to cure insomnia during an exam week? The answer is really quite simple: feign a cold and go to the infirmary, where you will promptly be showered with a host of tabular remedies, one of which is bound to make you sleepy.

But rarely are such crucial issues ever mentioned during orientation. You go to movies and mixers, and encouraged to open up to the opposite sex as well as your advisor: ("Well now, Rudy... Oh, Randy?... Fine

Randy. I understand that you're interested in environmentalism. Well as your advisor, I can't say that I have a very strong background in that particular field, but I was involved with an air pollution seminar once when I was in the sixth grade. Real interesting stuff. Yes sir, Rudy, it's a strong field. A good field.")

What it all boils down to is that orientation will prepare you for school about as well as one of those Barron's guides, which categorize everything that a college has into its campus location, selectivity, and mean SAT scores. Whatever reasons people have for choosing UVM (The Upper Valley Motel) as

Molson, reach for an economics text at five in the morning. All one can suggest is to reach reasonably.

But what about the necessary facets of college living not brought out during orientation? I would feel guilty if I didn't mention at least a few of them.

Financial planning, for example. Whether you are getting financial aid from the university, your parents, or none at all, it can be reasonably assured that at least one hour of every month you attend UVM will be spent worrying about money. Bank accounts are mystifying things: they seem to suck themselves dry and write checks that aren't covered.

BE SURE TO DEDUCT ANY PER CHECK CHARGES OR MAINTENANCE CHARGES

DATE	CHECK NUMBER	CHECKS ISSUED TO OR DEPOSIT RECEIVED FROM	AMOUNT OF DEPOSIT
4/3/78	154	Barkley's Music	
4/3/78	155	Dakota	
4/8/78	156	Cash #28	
4/10/78	157	Cash	
4/12/78	158	Beverage Warehouse	
4/12/78	159	All American here	
4/22/78	160	PERSONAL RELAXATION	
4/24/78	161	Finast	
4/24/78	162	Cash	
4/17/78	163	FOREIGN INVESTMENT	
4/23/78	164	Used Clothing Shop	
4/24/78	165	All American here	
4/24/78	166	SNAKE BITE KIT	
4/24/78	167	Beverage Warehouse	
4/24/78	168	Beverage Warehouse	
4/24/78	169	Quik Stop	
4/24/78	170	LIBRARY FINES	
4/24/78	171	Cash	
4/24/78	172	Cash	

There is such a wide variety of lifestyles possible at a school like UVM that trying to grasp it all in two days is as futile as attempting an amorous conquest while listening to Frank Zappa.

their plate of secondary education will probably have been forgotten by the time they graduate.

So what does it take to complete a successful stint at UVM? Hard work? Nerves of steel? An iron stomach? A paraquat testing kit? Maybe, but it really depends on the individual. People can graduate from this school without any of the aforementioned qualities (boring though they may be). Set your own goals: reach for the stars, reach for another

Despite the irrationality that appears frequently concerning monetary situations, there is a reasonable explanation: a formula, a corollary from Murphy's Law, stating the amount of money at hand is directly proportional to the amount of money that will be spent within any given period of time. No matter how much money is brought to school with you, it will be mostly gone by the end of the year.

There's an easy test to see if you are living by this formula:

look at your bank book's ten most recent withdrawals; if you can't determine what at least seven of them were for, then you're doing fine. In fact, you're doing so fine that you've probably reached the stage where you realize that money, like sex, is only worthwhile when you're putting out 100%. Now you can begin to manage your cash with a little pizzazz, a little creativity. Next time you make a withdrawal, write it down as if it were for a noble cause. Let's say that you just wrote a check at a local store for a six of Molson Golden Ale, try something like: "Personal Relaxation... \$2.75," a fifth of Jack Daniels: "Snake Bite Kit..."

you've got a real tear-jerking investment. This, by the way, is also a very sound practice for future income tax deductions.

\*\*\*\*\*  
Although often overlooked by a majority of UVM students, the ability to say no is a crucial aspect of college life. Granted, there are some things that will always seem too attractive to pass up, but if we all lived according to our temptations, things like neutron bombs and nuclear reactors would have never been developed.

The difficulties in saying no are twofold. It is one thing to convince your peers that you really don't want to go to the Last Chance for the eleventh night in a row, but quite another to convince yourself. This is the first and most excruciating step. Say to yourself: "I cannot smoke pot, I cannot drink beer, I cannot (gulp) have sex... I must finish my history paper." Pretend that you are Ivan Denisovich; that it's actually a privilege to do a history paper. The word 'bullshit' will come screaming to your mind several times during this process, but that only means that you're almost there. Finally, you will reach a state referred to by scholars as *academic nirvana*. You accept the fact that life was meant to be suffered through, and that completing your term paper will at least provide you with new panels of information (for about a week).

Now comes the final test: actually refusing a well-intentioned buddy. The trick is to rationalize soundly for your inexcusable ambition. It's not all that easy, but consider the possibilities:

(1) Do you want to smoke some marijuana? No, my canary has diphtheria. WRONG: It's important to make your response a coherent one, so as not to make it sound too artificial.

(2) Do you want to go drinking downtown? No, I have work to do. WRONG: Nobody wants to see you actually achieve *academic nirvana*; it's like being an English major and aging a cell biology class. You'd be asking for trouble.

(3) How about a bong? No thanks, I'm too stoned already. OK: At least you're on their side, and besides, nobody is going to force you to be wasteful. If you're stoned, you're stoned; there's no sense in overdoing it.

(4) Do you want to make love? ????? (I'm not going to mess with this one, priorities are one thing, complete idiocy is another.)

\*\*\*\*\*  
From these tips, you have endless possibilities. You can write an outlandishly noble check for a six of Molsons and a pack of Easy Widens, or you can say no to the partying, and spend your money on the statistics textbook that would help you prepare for the midterm next week.

As for orientation, say "yes," "yes," and "yes." Gawd at the simplicity of a hibernating college town, and level with some of the rosy-cheeked administration. You probably won't see either of these again for another four years.

Randy McMullen  
Randy McMullen '79 is a former features editor for the Vermont Cynic.

\$5.95," an ounce of that fine Columbian that's been crawling around in Burlington: "Library Fines... \$40.00" (no use getting cute with this one, folks, if you're going to get snarled up in an illegal vice, you might as well keep it concealed). How about a weekend in Montreal? Try: "Foreign investment... \$175.00." You can discover a socially charismatic euphemism for most anything. The trick is to distort the hell out of the issue at hand, add a few Samaritan-like idioms, and

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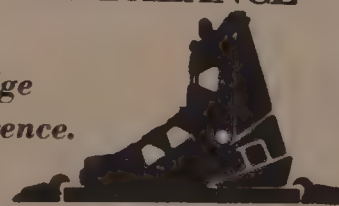
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# Sports

## FENWAY NOTES

(INCLUDING  
AN INTER-  
VIEW WITH  
BILL LEE)

PHOTOS BY  
ROB SWANSON

STORY BY  
RUSSELL  
FLANNERY



*Ed. Note — The Red Sox were playing .694 ball and riding an eight game winning streak into the last game of their most successful month in the history of the team. Bill Lee, one of baseball's premier natural wonders, was scheduled to face the last place Toronto Blue Jays on a Fenway Family Night. After calling ahead for tickets and a pass, Cynic Photo Editor Rob Swanson and I made the four hour haul to B'town on Memorial Day.*

5:03 Arrive at Fenway... No trouble with prearranged tickets or my field pass. I begin my search to interview Bill Lee. Swanson's already taking pictures. 5:08 On the playing field, I discuss player accessibility with a local CBS reporter and a couple of guys from a suburban paper who were "trying to get up the courage" to walk up to one of the Sox, who're taking batting practice. Everyone also looking for Lee, who was nowhere to be found.

5:20 Following a Toronto player's comment regarding his bright green tennis shoes, George Scott dispels all rumours of his alleged off-season speech therapy practice by saying "lahreaehsach runnin' you gotcha oomorahhh."

5:40 Suburban reporters haven't moved one foot. Flannery now walking in circles.

5:45 Still no Bill Lee. Starting Bosox now individually reading cue cards and taping Public Service Ads for a local child center. Jim Rice proves he's fallible by needing four takes to read three cue

cards. Swanson, now on the field — without a pass — is lookin' like a pro.

6:00 Main gates open.

6:05 Freaky looking, long haired photographer saying he works for the Vermont Summer Cynic is escorted off the field for failure to produce a pass.

6:10 Flannery claims Swanson.

6:12 The Public Relations secretary says that I can change my pass to include two people simply by crossing out the 'one' and writing 'two.' Oh.

6:15 Still no Lee, who apparently was not stuck waiting in line at the main gate. Gametime is in 75 minutes.

6:18 Carlton Fisk gives the same kids the same Fonzie-like "Aye" for the third time, without giving them an autograph.

6:30 Flannery finds Bill Lee asleep on the training room table. Game time's in 60 minutes.

6:50 Lee arises. Tells me (in the clubhouse) that he usually "doesn't sleep before games." After running his hands through his hair and yawning, he adds, "it slows you down, you know." Bill says he has a good friend at UVM, and he'll talk to me after the game. Relief.

7:10 Large sodas (actually small) are now 75 cents at Fenway Park. Anyone who pays less than 50 cents for a hot dog should check it for fur. Beer is a luxury. 7:22 "Yes in three styles, Yankee hater tee shirts..."

on sale down the street from the park. Sales didn't seem to be booming on the religious garb, however. 7:30 Back in the park — "Pitching, number 37, Bill Lee." Bill still looks sleepy.

7:34 — 7:44 Toronto scores three runs on three hits (two doubles) and two walks, and has only one out. Lee's not throwing well.

7:44 Red Sox pitching coach is on the mound. One younger fan observes, "Don't worry Daddy. Our Jim Rice will hit 'em."

7:56 Toronto 6, Boston 0. Lee yanked after walking in the run that made it 4-0. Bob Stanley came in and gave up a bloop single for another two tallies. Lee pitched two-thirds of an inning, was responsible for six runs, and walked four batters. It's going to be a great interview.

7:56 — 9:10 Out of the dozen or so Red Sox games I've seen, this is unquestionably the most boring.

9:15 Flannery verbally ejected from the Red Sox clubhouse by a rather large man for trying to speak with a player (namely Lee) during a game. You can't win 'em all...

10:05 The Red Sox don't win 'em all either, and lose, 6-2. Cynic reporters gallantly strut to the clubhouse, toward a supposedly good interview.

10:10 'Something funny is happening on the way to this interview.' Flannery, with Swanson, walks in

clubhouse and is immediately awed by the number of Boston press who have already surrounded Bill Lee. I 'come to' sound of Carl Yastrzemski screaming at Swanson: "You fucking asshole. Get that thing (camera) out of here. I'm out on the field for five hours..." My big buddy from 9:15 immediately heads for Rob, who is without a press pass. I claim him, and finally get close enough to Lee to tape his conversation with the Boston press. Lee: "...A club that wins 25 in a row is due to lose ten in a row, so we're only going to win eight and lose one. Win eight and lose one — that way we don't get cocky, and stay at a nice keel... The trouble is — if you win all the games at home, when there comes a time when you lose, (and) the fans in Boston have a tendency to jump off the roof and things like that — a very precarious breed, so you have to handle them with kid gloves..."

Is that something it took you a while to find out?

Lee: No, I learned that the first day I came down the turnpike and asked directions.

A question about the game drew this reply:

Lee: "My arm says, 'Bill, it's tired. You haven't missed a start since spring training, you've thrown more innings than you ever have before (at this point in a

season)." It says, "You know, give yourself a break. Go to California, take a couple of weeks off..." How does your arm tell you when it wants to throw again?

Lee: "It doesn't speak English. It speaks ancient Greek."

Despite the pace this team has set so early in the season, you haven't put much distance between you and the Yankees...

Lee: "Doesn't matter."

...Are you surprised?

Lee: "No, we never expected to. They — are — 'the World Champions, you — know. They'll play good. They're a good ball club. They've got a lot of horses, names that go way into the night — even the guys they reactivate, guys like Messersmith."

Will this team have to win more than 100 games this year (in order to win their division)?

Lee: "Not necessarily. Can't tell."

Why not?

Lee: "I hated statistics. Hated it, it was boring. Saw no point in it."

Well, this isn't statistics. This is winning and losing.

Lee: "Well, it's statistics. I just — all you gotta do is

play good ball, play the Yankees .500 over the course of the season, and continue to play just the way we're doing — nice, steady, not to get up too high, not to get down too low. Just play it the way you feel. Enjoy yourself. Go out and have a good time. Guys don't put too much pressure on themselves. Everyone picks each other up. That's how things go. That's a good year. That's a good team.

"The Bill Lee Prescription?"

Lee: "Well, yea. That's it — just enjoy yourself. Go out and have fun. That's the way I've always played it." Reflecting on that evening's game, he continues, "I didn't have much fun today. My stomach hurt because my arm hurt. I wouldn't listen to my arm, but I've gotta listen to my stomach. I've eaten a lot of halipenios before eating some bad food. That's the way it goes."

Is there a direct connection between the stomach and the arm?

Lee: Huh? (Lee is now eating watermelon, two pieces

(Continued on page 14)



Top, left to right: Bill Lee in serious remorse after losing to Toronto, 6-2; Kids reach for the stars; Lee heads for the shower; A Yankee fan.







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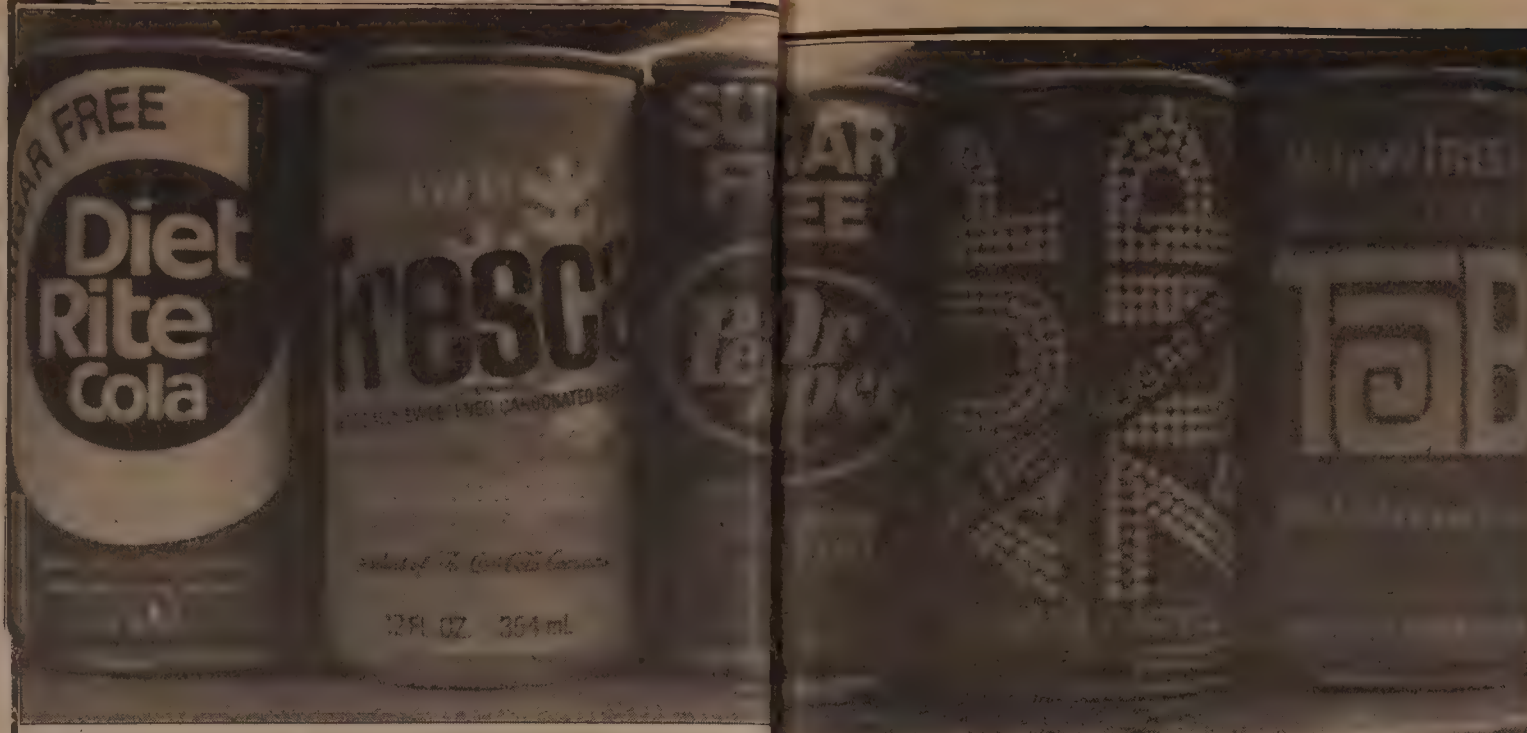
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## Summer Health



## Artificial Sweeteners Come Under Fire Guard Your Health

As summer approaches, we're enthusiastically awaiting those days of sunbathing at the beaches or in the parks. Out come the shorts and swimsuits. But for many of us who've added a few pounds here and there over the winter, this may be a discouraging beginning. So with strong resolution, we try to lose some of this weight and get back into shape. Joggers and tennis players abound. Those after meal desserts become a thing of the past and periodic fasts are common. Along with this, many people substitute diet soft drinks for the more common sugar-laden counterparts.

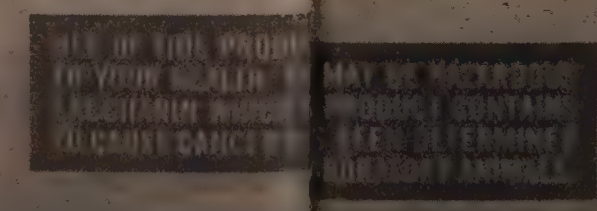
As an alternative to sugar, whose value as a nutrient has been hotly contested, many have turned to artificial sweeteners. Originally used as sugar substitutes for diabetics, artificial sweeteners are now being consumed in large quantities by dieters and the general populace, who ignore labeling stating that the sweetener "should be used only by persons who must restrict their intake of ordinary sweets." Concern has frequently been expressed regarding the safety of the widespread use of sugar substitutes. Presently, saccharine is one of the few synthetic sweeteners allowed for use by the FDA but according to the Federal Register even saccharine may soon be banned. Already, products containing saccharine are required to show the following warning: "use of this product may be hazardous to your health. This product contains saccharine which has been determined to cause cancer in laboratory animals."

What is the evidence against these artificial sweeteners? Cyclamates, an additive 100 times sweeter than table sugar, had been used regularly in foods since 1944. In 1968, however, experiments were done that showed that rats fed cyclamates developed bladder tumors and testicular degeneration. Meanwhile, the FDA found that cyclamates were of little value in weight control. They therefore had no choice but to remove the chemical from the GRAS list. (Generally Regarded as Safe). In 1970 after a year of debate,

cyclamates were banned. The ban on cyclamates prompted a search for safe alternatives. The most controversial, and now one of the most popular, is saccharine. Discovered in 1879, it is derived from coal tar and was used as a sweetener for diabetics. Recently, saccharine has found its way into all types of "low-cal" food and beverage. It is about 400 times sweeter than table sugar. Popular diet soft drinks containing saccharine may be equivalent in level of sweetness to nine teaspoons of sugar. It cannot be used in cooked products because of an undesirable aftertaste. Also, since saccharine lacks the ability to impart density or "mouthfeel" to soft drinks which sugar can do, gums must

## SACCHARIN NOTICE

This store sells food including diet beverages and dietetic foods that contain saccharin. You will find saccharin listed in the ingredient statement of most foods which contain it. All foods which contain saccharin will soon bear the following warning:



THIS STORE IS REQUIRED BY LAW TO DISPLAY THIS NOTICE PROMINENTLY

be added to beverages to avoid a watery taste. These additives may present potential hazards to our health. Saccharine's removal from the GRAS list and the action taken to ban it are based on studies showing the development of tumors in rats fed saccharine.

A substitute which has the approval of the FDA is xylitol, a sweet tasting alcohol. A popular chewing gum additive, it has roughly the same number of calories and the same taste as table sugar. Consequently, it offers little value to dieters. Yet xylitol's benefits may include aid in the prevention of cavities. The additive has proved helpful to diabetics as well.

Two other additives are under less favorable consideration by

the FDA:

If used like sugar, aspartame's maximum daily caloric intake would equal about four calories a day. Although it is acceptable for use in dry form, it can not be used at a high temperature in baked goods. Also, it can not be used in beverages and canned goods, as it undergoes decomposition over time. Our bodies generally seem to accept the substance, but lately attention has been drawn to its potential dangers. On the whole, then, aspartame doesn't seem like a good alternative.

A natural sweetener extract from serendipity trees in Africa could prove to be an alternative sweetener. Monellin is 2,000 times sweeter than sugar, and is therefore ideal for dieting. It's sensitivity to high temperature and certain environments limits its potential use, however. Additionally, the Monellin's safety has not yet been confirmed.

A statistical study by Canada's National Cancer Institute supports the relationship between bladder cancer in men and the intake of artificial sweeteners. It seems that on the whole, artificial sweeteners may not be a wise way to lose those couple of pounds. As a matter of fact, Dr. Jean Mayer, formerly a nutritionist at Harvard, has said that the use of saccharine "has no long-term demonstrable effect on weight reduction." But why do we need sweeteners at all when between sugar and artificial sweeteners, the consumer risks numerous dangers to his/her health. Wouldn't it be more prudent to enjoy nature's natural sweet flavor, as found in her fruits. We would all be better off if we curtailed our dependence on sweetened foods in any form, "natural" or "artificial." As far as weight control is concerned, following a modest well-balanced diet while exercising daily is the best method.

—Barry Gustin

Editor's Note: References are available by written request.



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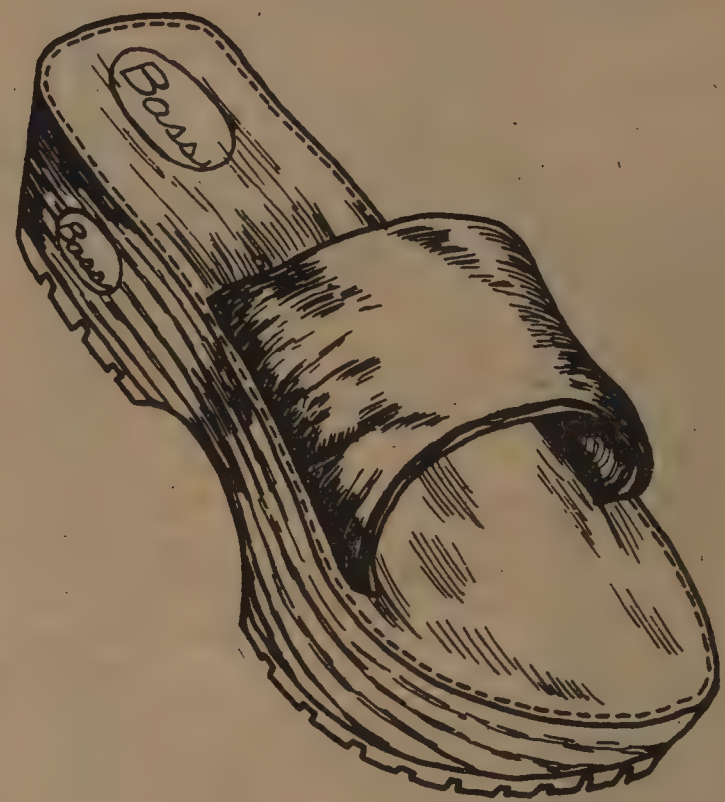


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# Local News

## Downtown Peddlers Get Reprieve



Burlington voters, in a light turn out, overwhelmingly voiced their approval of peddlers plying their wares in the downtown Queen City and specifically on Church Street. By a margin of 1,401 to 840, voters overturned the Board of Aldermen's February decree refusing to renew or grant new licenses to peddlers in the central business area.

The June 7 special referendum was called when peddlers collected thousands of signatures on petitions challenging the Aldermen's action. Despite the outcome, aldermen will be able to rewrite the old peddlers' ordinance, but a satisfactory compromise is more than likely. Peddlers' fees will probably be raised, goods sold restricted to handicrafts and food, and the number of peddlers allowed in an area reduced.

Last February, the aldermen moved to limit peddlers' activities in response to complaints that: (1) there were too many peddlers; (2) peddlers took up too much space on sidewalks and parking spaces; (3)



*Peddlers get a second chance.*

peddlers competed directly with downtown merchants who were paying taxes, rent, and salaries; (4) stands were left on streets overnight; (5) dogs were tied to meters and light posts.

Even so, voters indicated that the peddlers, add a folksy, friendly touch to shopping downtown.

On June 8, after their victory, peddlers seeking licenses under the old ordinance were turned

away by City Clerk Frank Wagner. Peddlers, Wagner said, would be allowed to sell without licenses on Church Street until a new ordinance is drafted. Alderman William Blanchard, head of the Ordinance Committee, said a new ordinance will be written soon.

Desmond Fitzgerald

## Bishop's House: Back to Square One

Months of legal battling wound up in a temporary stalemate when the Vermont Supreme Court "remanded for further proceedings" the fate of the Bishop's House back to Chittenden County Superior Court. For technical reasons, the high court voided an injunction against the Medical Center Hospital's planned demolition of the house to build a 150-space parking lot. At the same time, the court threw out an Environmental Board ruling requiring the hospital to seek an Act 250 development permit. The Supreme Court claimed that Superior Court Judge Wynn Underwood should have determined himself whether an Act 250 permit was needed. The Environmental Board, the verdict read, violated its own rules in neglecting to send written notice to all interested parties when the Board heard testimony on the Act 250 question last October in Manchester Center. The Burlington Planning Commission and the Chittenden County Regional Planning Commission were phoned and both expressed no intention of attending the hearing.

Judge Underwood had issued a temporary injunction against the hospital last September, and asked the Environmental Board to rule if an Act 250 permit was required for demolition. The Board voted 4 to 1 that a permit

was needed because: (1) the hospital owns more than ten affected acres within a five-mile radius; (2) potential traffic congestion; and (3) for aesthetic and historic reasons. Judge Underwood then ordered the hospital to apply for an Act 250 permit, but the hospital appealed the injunction and the House, located at 52 South-

Williams St., is adjacent to the DeGoesbriand Unit which the hospital sold to UVM for \$3.1 million last November. The University is using the DeGoesbriand to house the University Health Center, a group of doctors from the Medical College. In addition, some space is being leased back to the Medical Center Hospital.



*Bishop's House: Nearly a year in controversy*

Act 250 decree to the Vermont Supreme Court.

The Supreme Court decision will not take effect until June 27, when the hospital will be technically free to raze the house. But the Committee to Save the Bishop's House will return to Superior Court to seek a new injunction against demolition, according to committee H. Thomas Andersen. And the case could once again land before the Supreme Court.

The 124-year-old Bishop's

of Vermont (MCHV).

The MCHV purchased the Bishop's House a year and a half ago for \$800,000 along with parking space beside the DeGoesbriand. With plans to pave the Bishop's House, the MCHV is in effect a tenant building a parking lot for its landlord (UVM). As a state agency, UVM could not have demolished the house without an extensive review — possibly including Act 250 hearings.

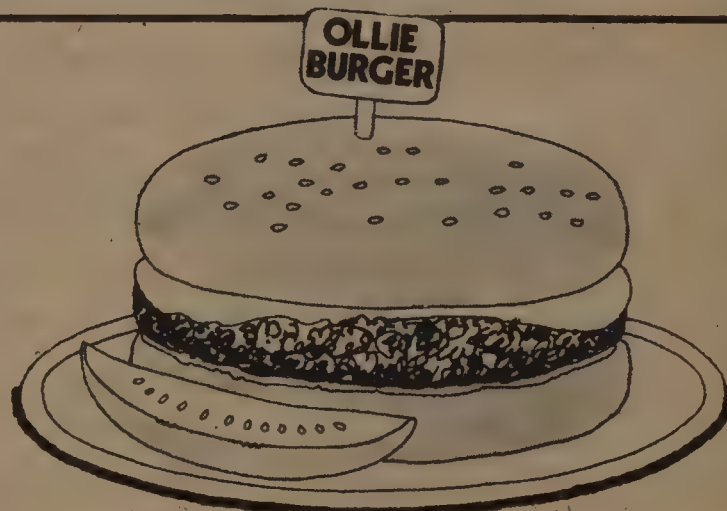
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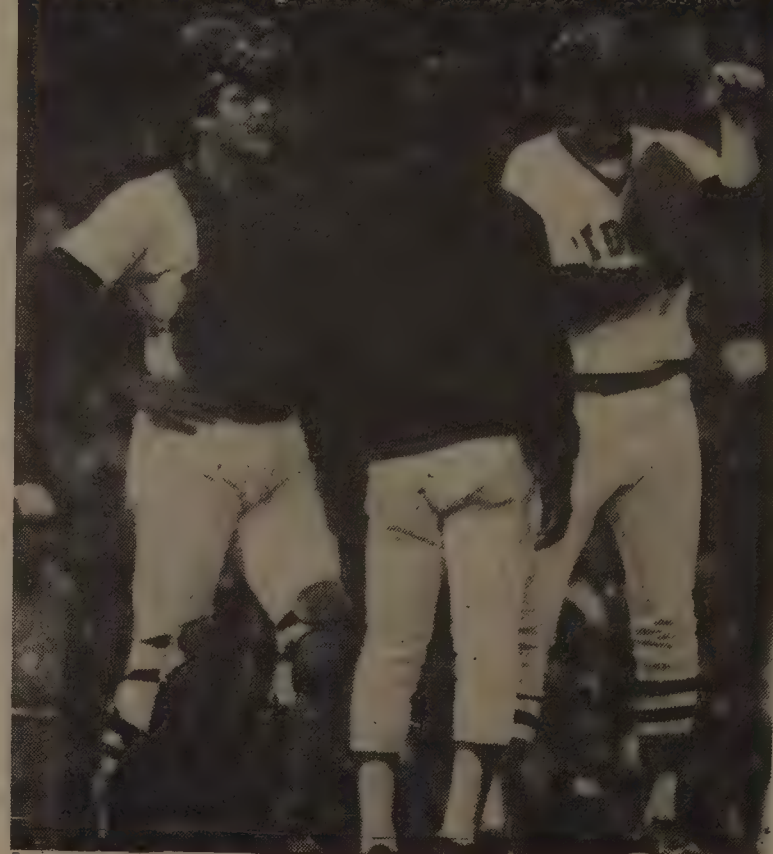
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## Sports

*"My arm speaks ancient Greek."*



at a time.)

*Is there a direct connection between the stomach and the arm?*

Lee: Yea, I think so.

*Why don't you eat something we can spell?*

Lee: "What? Hallipenioes? That's easy to spell. I can't spell English words, like shrimp, chance. Anything (with) double consonant sounds I have a hard time with!" Lee looks bored. "I'm terrible in phonetics. I pronounce words wrong all my life. I spelled them the way they sounded, but I was saying them wrong. I'm getting better though."

Again, the conversation returned to the evening's game: *What exactly was your problem tonight?*

Lee: It's called fatigue. Lactic acid build up. If you have lactic acid build up, you don't get rid of your waste products in time, you don't recover in five days, you develop inflammation. Inflammation is a combination of two day old lactic acid mixing with co-enzyme A, which is at the synapse of your motor nervous reflex..."

*Jesus Christ...*

Lee: "...and that causes inflammation or tendonitis, or whatever you want to call it."

10:20 Lee, looking very satisfied, leaves the clubhouse. "At least I have an article," says I.

10:21 Lee walks back in the doorway and says, "they'd never understand me if I said 'my fucking shoulder hurt!'" after which he turns to me and Swanson and says "I never answered your questions, did I?" Bill Lee is a damn good man.

*Your contract expires after this season, right?*

Lee: "After this season."

*Are you considering the free agent draft?*

Lee: "No, I would never go that route, I don't — I believe in it for certain people who are in the economics of American situations like that. But I'm not in that kind of economics. I'm more into a steady organic type of thing. I'd like to get a nice farm out in the Seattle area, or even in this area if I can handle the winters. But, I have a difficult time handling the winters here because I'm too much of a hyperactive, want to be outside type of person. But I don't want to be outside in the cold."

*Should you be selected for a position on the All-Star team, a team which will be managed by a man you've criticized in the past, Billy Martin, would you accept?*

Lee: It's not a matter of accepting or anything like that. You have a job to do and the All Star game is part of the game. It pays for our pension, and it's an honor, and if not anything else, a duty.

10:25 Bill's looking itchy.

*What has happened to the spacemen image? Are you just tired of being called a 'Spaceman'?*

Lee: "It's like anything else. If it happens more than three times, it becomes boring. You want change in your life. You want changes but you want things to progress and go on — like evolution..."

10:30 We all shake hands and say thanks for everything. I was impressed.

11:00 The subway to Leachmere stops in the middle of the tracks between two stations. The guy sitting in front of us says if he had his magnum, he'd "blow the driver's head off." Not unusual, except the man had a patch on his denim jacket bearing two guns, a flag, and the inscription "It's a right." Oh, Boston...

Afterthoughts: Swanson now has a favorite baseball player: Captain Yaz. I was more amazed by the youth of the Red Sox and of major league players at large, half of whom look like college students. Also, the attitude of some of the players prompted memories of my Little League team. "Yep," agreed Swanson, "they're just big guys playing a little kid's game, but they're too wrapped up in it to notice." I couldn't have phrased it better myself.



# SILENCE IS DEADLY.



When someone drinks too much and then drives, it's the silence that kills. Your silence.

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If you knew what to say, maybe you'd be less quiet. Maybe fewer people would die.

What you should say is, "I'll drive you home." Or, "Let me call a cab." Or, "Sleep on my couch tonight."

Don't hesitate because your friend may have been drinking only beer. Beer and wine can be just as intoxicating as mixed drinks.

And don't think that black coffee will make him sober. Black

coffee never made anyone sober. Maybe it would keep him awake long enough to have an accident. But that's about all.

The best way to prevent a drunk from becoming a dead drunk is to stop him from driving.

Speak up. Don't let silence be the last sound he hears.

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# CYNIC'S SUMMER arts

## To keep you rollin' through the summer...

Summertime and the livin' is easy, tunes are jumpin' and the culture is high and mighty in Vermont. From church suppers and state fairs to theatre and music festivals there is always something happening to keep both the light-hearted and the aesthete well entertained.

With warm green days and cool refreshing nights, the emphasis is definitely on the out-of-doors. The atmosphere is relaxed, aided by thousands of "summer people" who flock to the "Beckoning Country." Usually when someone or something big comes to Vermont, hungry culture vultures swarm to fill gyms, auditoriums, and theatres. But this summer, the hits will just keep on coming, and residents and tourists alike will face the enviable dilemma of having to choose from several worthy events each day (check the Summer Arts and Amusements Calendar page 28-29).

After the cultural doldrums of May and early June, the summer season gets under way beneath the 300-seat yellow and white striped tent above Burlington Square Mall. Beginning June 22, Top of the Square, Inc., will feature ten weeks of acts ranging from improvisational theatre to musical comedy, bluegrass music, children's shows, and dance companies. Top of the Square, a non-profit group, is the brainchild of former UVM hockey All-American Tim O'Connell and his wife, Kathy. The Top has found widespread enthusiasm in Burlington, including the blessing of Mayor Gordon Paquette. "With the support of the business and arts communities," the Mayor said, "Top of the Square will make the Church Street area a more pleasant place to be, and will keep downtown Burlington bustling with excitement."

### VERMONT SYMPHONY

Imagine the discordant strains of pre-concert warm-up, the buzzing of the audience. The concertmaster strikes an A on the Steinway concert grand and all sounds from flute to bass merge to one. The conductor proudly strides on stage; his hands are raised, all is silent; then with a downward motion, he releases the

orchestra into an energy of sound!

Led by Argentine-born director Efrain Guigui, the Vermont Symphony Orchestra has performed a diverse selection of outstanding classical works. Continuing in this tradition, the VSO is offering 15 full orchestra and seven ensemble summer concerts throughout the state.

The VSO is hardly the stereotype of a "stiff" group of professional musicians. Maestro Guigui's informal style and willingness to inform the public about the VSO are evidence of the love he holds for his music. Approximately 70% of the VSO members are from Vermont, with the rest hailing from New England. Currently, auditions are held to add new talent, although Vermonters have always been given preference. Guigui hopes to see a time when the orchestra consists entirely of Vermonters, with members coaching prospects from the state's student population.

Founded by the late Alan Carter in 1933, the early VSO was comprised of storekeepers, junkmen, and a variety of other working class dedicated to the production of fine music. Since then, despite perennial financial difficulties, the VSO has expanded to form a Chamber Orchestra of the symphony's elite, a string quarter, and a Festival Orchestra for Opera and Ballet.

Financing a 62 member orchestra is no simple task. Ticket sales cover about half of the symphony's \$185,000 budget; grants from the Vermont Council on the Arts, the National Endowment for the Arts, and the state legislature fund roughly 30%. The difference is made up by donations from private citizens, who become either \$50 patrons or \$30 sponsors.

After a financial crisis in the early 70's, executive director Joel Gratwick, music director Guigui and numerous volunteers have turned things around to where growth is now a real possibility. While complaints remain that rehearsal time is limited due to travelling time and

(Continued next page)





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## Summer Arts

musicians expenses, there is talk of a new series which could mean up to five or six different concert programs a year. The Symphony's recent move to Burlington should provide an enlarged financial base necessary for numerous high quality performances.

The VSO will present a "Celebrate the 4th" Pops Concert on July 2 at Shelburne Farms. Featuring vocalist Betty Allen, the program includes selections from Bizet, Borodin, Aaron Copeland, Scott Joplin, Stephen Foster, and others. The concert will be held picnic-style on the spacious lawn in front of splendid 70-room Tudor Shelburne House overlooking the lake. An acoustical shell will be set up to enhance listening quality. Gates open at five p.m. and the concert begins at eight o'clock. In case of rain, the concert will be held in the nearby Coach Barn. Tickets are \$6 for adults, \$3 for children.

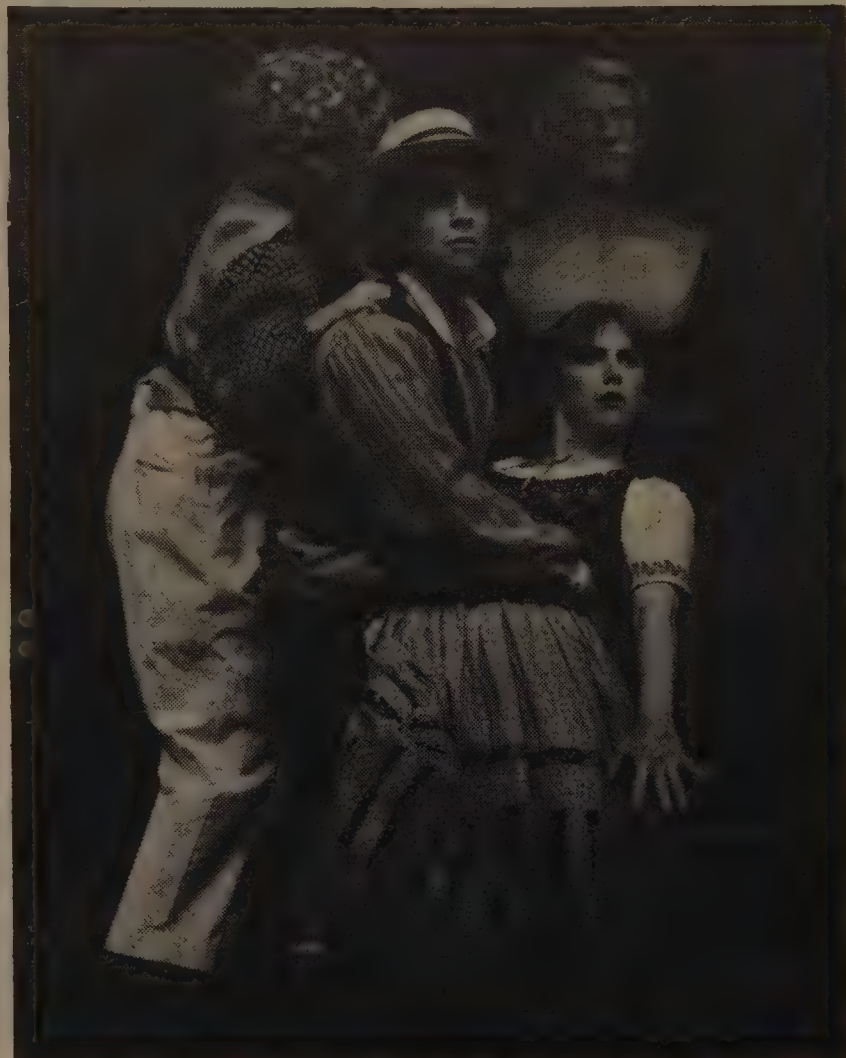
For a list of concerts and ticket info, call 864-5741 or stop by the Symphony Office at 163 South Willard St.

*Twelfth Night* is a wise choice and should provide numerous laughs and fine entertainment.

*Othello* stands with *Hamlet*, *King Lear*, and *Macbeth* as one of Shakespeare's great tragedies. From its brilliant opening to its tragic close, this tightly knit play emits a high concentration of emotion and action. The three main characters, Iago (the villain), Othello, and Desdemona constantly hold the stage to heighten the destruction of Othello and Desdemona through the evil scheming of Iago. Othello and Iago are two of the most powerful personalities in Shakespeare and should make for a moving performance. Tickets are \$5 for evening shows; \$4 on Mondays; and \$2 for matinees. For tickets call 656-2094 or stop by the Royall Tyler Box Office open 9 a.m. to 8 p.m.

### ST. MICHAEL'S PLAYHOUSE

St. Michael's Playhouse opens its 27th season on June 20 with Neil Simon's comedy *The Sunshine Boys*. The Playhouse, inhabited by the Professional



A memory from last year's *Two Gents*:  
Neave Rake, Michael Kluger, Deborah

### SHAKESPEARE FESTIVAL

Hear ye Bards of Burlington! The Royall Tyler Theatre of the University of Vermont will host the 20th season of the Champlain Shakespeare Festival. Under the direction of Edward J. Feidner, chairman of the UVM Theatre Department, the Festival is staging the comedy *Twelfth Night* and the renowned tragedy *Othello*. Due to a financial pinch, the Festival is producing only two instead of the customary three plays. Still, the Festival manages to present a diversity of styles and interpretations which keep Shakespeare as fresh and universal of message as all English teachers claim he is. The Festival commences July 6 and runs through August 12.

*Twelfth Night* along with *As You Like It* and *Much Ado About Nothing* is one of the "Joyous Comedies." The theme is love — in its folly, conventions, curiosities — mixed in with mistaken identities, trickery, and perhaps the best Fool in all of Shakespeare.

Actor's Equity Company, is located in the air conditioned McCarthy Arts Center of St. Michael's College in Winooski. This is a comfortable, acoustically balanced theatre which can only add to the entertaining line-up of modern comedies, which include: *Play It Again, Sam*, *Story Theatre*, *Odd Man In*, and *Absurd Person Singular* by the British Playwright Alan Ayckburn. All seats are reserved. Tickets are \$5 or \$20 for 5 shows. Subscription deadline is July 1. For info call 655-2000 ext. 2507.

### SUGARBUSH SERIES

On Saturday afternoons throughout the summer, the Sugarbush Ski Area in Warren will host the Green Mountain Music Series. Performers include: Tom Rush and Taj Mahal, July 1; Leo Kottke and Richie Havens, July 2; Maynard Ferguson, July 16; Harry Chapin, July 22; Phoebe Snow and Gato Barbieri, July 29; Chuck Mangione, August 6; Pete Seeger and Arlo Guthrie, August 12; Chet Atkins, August 19; and



## And Amusements

Kenny Rogers, September 3. Shows start at 4 p.m.; seating capacity is 5,000. Ticket prices and musicians for remaining dates will be announced later.

### BLUEGRASS FESTIVAL

Ever popular around Burlington, bluegrass music will be played by the best at the 8th Annual Green Mountain Country Banjo Festival at the Champlain Valley Fairgrounds in Essex Junction on July 2, 3, and 4.

Heading the cast is the legendary Bill Monroe, the acknowledged "Father of Bluegrass." In 1939, Monroe, along with Lester Flatt and Earl Scruggs, created this uniquely American sound which has since gained a wide and enthusiastic following. A star of Nashville's Grand Old Opry for 38 years, Monroe was elected to the Country Music Hall of Fame in 1970.

Right behind Monroe is Vassar Clements universally recognized as the leading bluegrass fiddler. Clements has shared his talents with everyone from Mother Maybelle Carter to

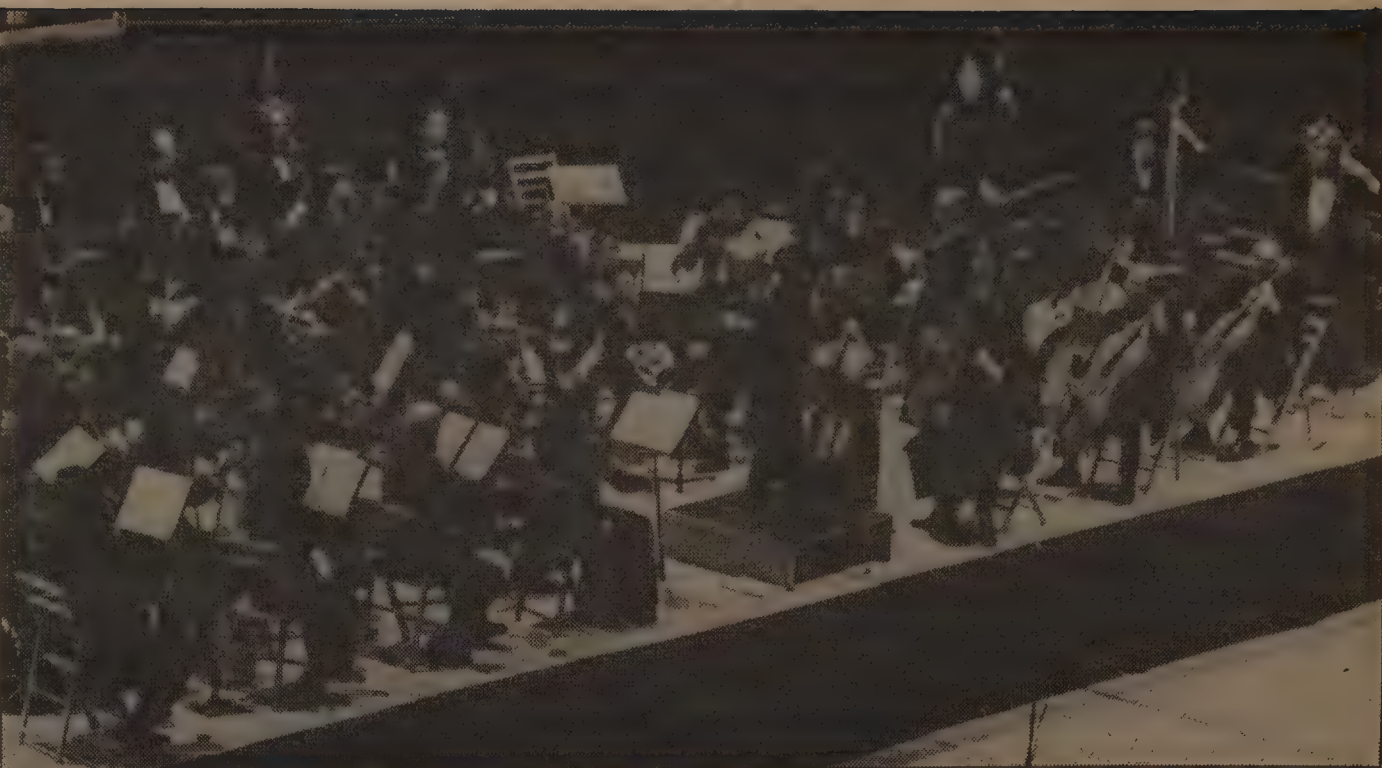
the Boston Pops and the Grateful Dead.

Also appearing are Peter Rowan and the Star-Spangled Washboard Band, and Joe Val and the New England Bluegrass Boys.

Local talent alone would make for a good festival. On hand will be: Pine Island, Dealer's Choice, Banjo Dan and the Midnite Plowboys, Red Clover Bluegrass, and others. Shows will be held in the afternoon and evening. Tickets are \$20 in advance with camping, \$12 for all three days without camping, and \$6 per day. For more info call 863-4701.

### VERMONT JAZZ FESTIVAL

Traditionally plagued with wet weather, the Third Annual Vermont Jazz Festival is moving from Glen Ellen to Killington Ski Area. The promoters, Dalar, Inc., are planning a two day event on July 29 and 30 as part of the summer long Festival of the Arts at Killington. If the prospective performers show up, this should be a get together to remember. Heavies include Ray



*The Vermont Symphony Orchestra: Efrain Guigui, Conductor.*

Charles, Herbie Mann, Chuck Mangione, Sarah Vaughn, and others.

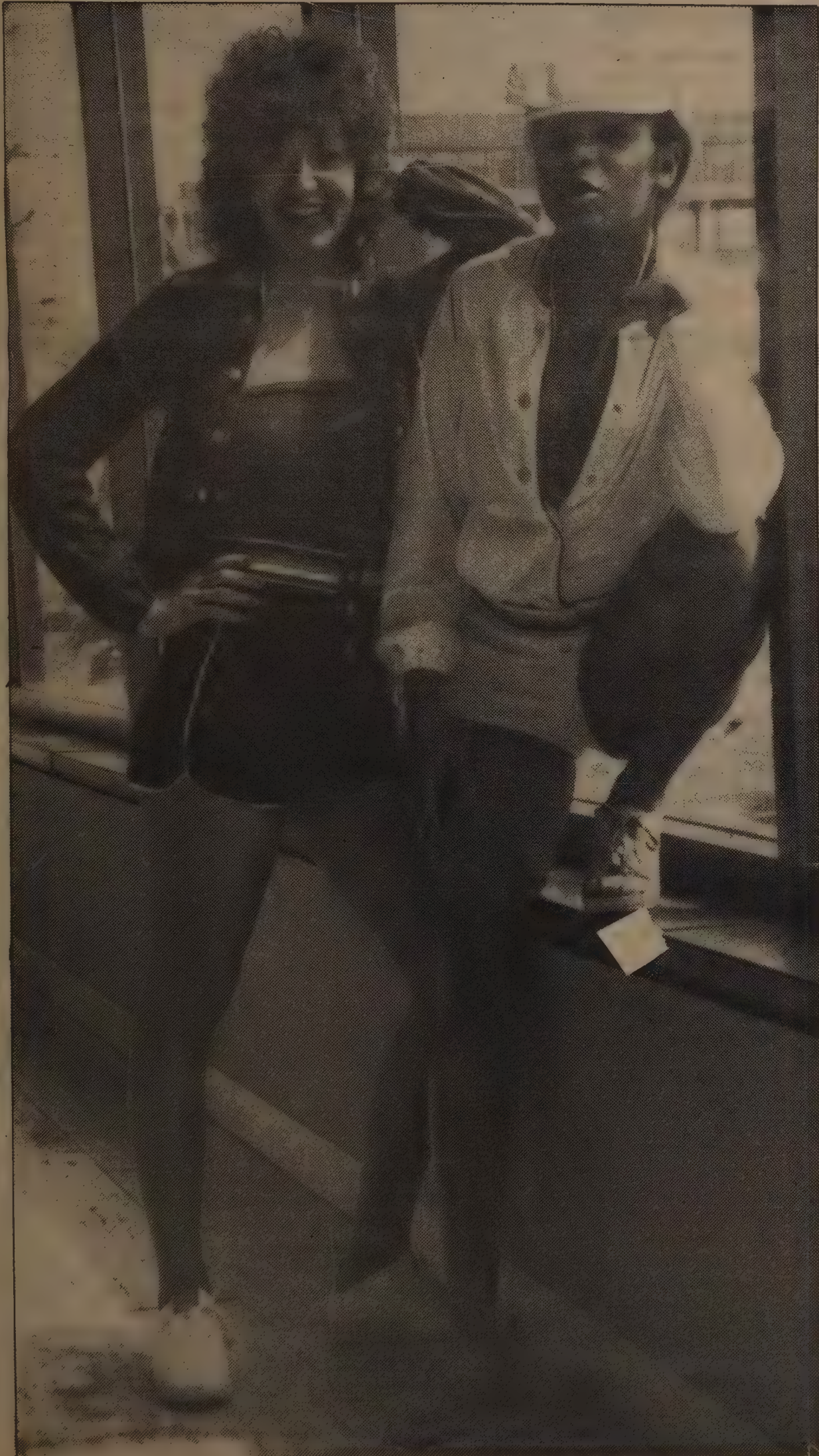
Tickets are \$13 a day \$22.50 for both days. Overnight camping will be available for two day ticket holders, with additional camping off the mountain. An estimated 8,000 jazz enthusiasts are expected to attend each day.

### CRAFTSBURY COMMON FIDDLER'S CONTEST

Used to be a nice old time sitting on the Green, sipping a cold beer and listening to the tunes. Then the *New York Times* featured the Contest in its Sunday Travel Section and the Contest hasn't been the same since. Recent crowds have ranged from 8-12,000 and the

Contest is no longer held on the Green. Still, Craftsbury is a pretty, white clapboard village, and if you get there early enough to get a good seat, the music is well worth the journey. This year's contest falls on July 29, the same day as the Jazz Festival — a difficult choice to make.

*(Continued on page 29)*

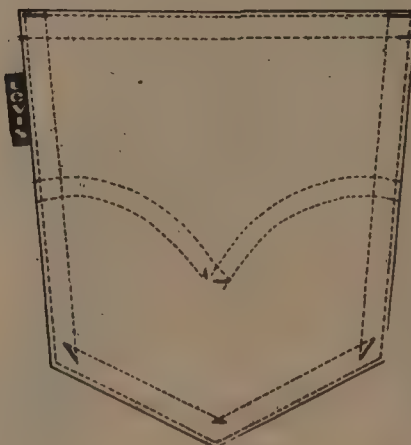


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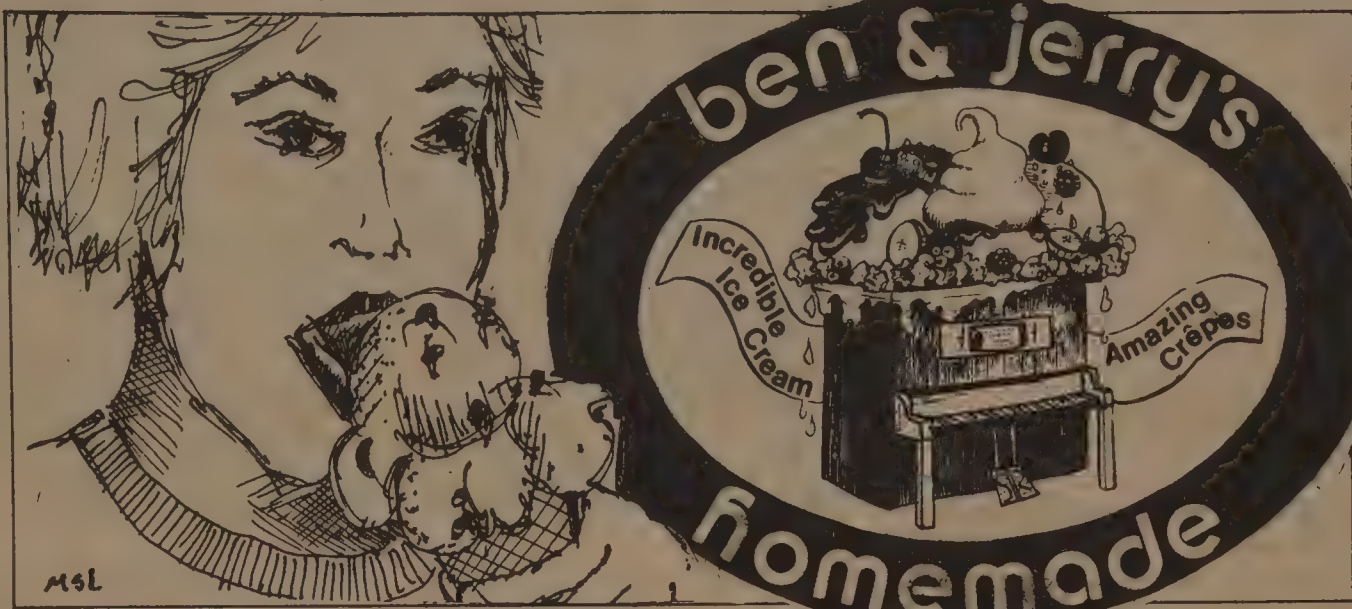


# Downtown's New Downhome Taste

Crates of fresh cantaloupe and strawberries — in this day and age of freeze-dried and frozen convenience foods, what does fresh fruit have to do with ice cream? Everything at Ben and Jerry's, Burlington's newest eating establishment, located in the old filling station on the corner of St. Paul and College Streets.

Proprietors Ben Cohen and Jerry Greenfield opened Ben and Jerry's May 6 and things have been churning ever since. Committed to quality and natural, homemade products, Ben and Jerry use only fresh fruit (fresh frozen fruit for their yogurt) to make all of their ice cream on the premises. Using an old fashioned method of ice cream freezing, they make a finished product which contains considerably less air than most commercial ice creams, resulting in an improved texture.

A visit to Ben and Jerry's can easily involve a major decision: their entire bill of fare includes your basic sugar cone (actually it's made with honey), regular sundaes, assorted ice cream delights, an impressive list of dessert and lunch/dinner crêpes,



soup and salad, in addition to frozen yogurt and fresh fruit. Hand-packed pints and quarts of ice cream are available, as well as custom-made ice cream cakes. Their hot fudge is homemade, their whipped cream real, and their lemonade and orange juice freshly squeezed.

The atmosphere at Ben and Jerry's serves only to enhance their products — lots of light and air and subtle artistic touches. While inside seating is available, weather permitting, there is plenty of space to mill around outside, with chairs and tables to

sit at or more casual seating in the form of old railroad ties.

Currently, their total stock consists of approximately twenty rotating flavors; on any given day, one may be faced with the prospect of ten or so choices. It's definitely difficult to decide; Ben and Jerry's infectious "let's give it a try" spirit quickly descends upon one, forcing you to make never-before considerations. In addition to the good old stand-bys of vanilla, chocolate, strawberry, and coffee, their flavors range from a

scrumptuous honey almond mist and delicate honey sweet cream to a very subtle mocha and fruit-flavorful honey banana. Even if you aren't particularly fond of a flavor such as banana, you have to be impressed by the quality of the product before you — it's the "real thing," from its 100% fresh Vermont cream, milks and eggs, down to the plentiful pieces of fresh banana.

Ben and Jerry, having opened their establishment in the spirit of experimentation, continue to invent new flavors, make necessary operational changes,

and give thought to the direction their menu will take when fall comes. For the time being, Jerry is primarily responsible for the ice cream, while Ben creates the crêpes. They are anticipating an autumnal transition into more crêpe-making plus some hearty soup stocks and sandwiches.

As first time restaurateurs, Ben and Jerry are in the process of discovering exactly what being in the food business involves. If some things are uncertain, one thing is definite: they are enthusiastic, hard-working, and committed to offering their customers truly fresh and homemade products. If the line at Ben and Jerry's seems a little long and slow, it's only because as a fast-developing group of "regulars" line up and people are making difficult ice cream and crêpes decisions, Ben and Jerry are discovering first-hand how to better organize and service their customers, and they do it all with genuine smiles.

(Ben and Jerry's is open seven days a week; weeknights until 10 p.m. and weekends until midnight.)

—Julie Davis

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# Book Babble



## Vermont-Read All About It

"Is this your first visit to Vermont?"

"My very first. I must say it's as beautiful as everybody says."

"Well yes, we like it."

John Gardner  
*October Light*

Nowadays, everyone seems curious to find out about this special place called Vermont. To out-of-staters, Vermont is a place to vacation, ski, own a second home in case urban society crumbles, and admire the quaint scenery. Even Vermonters can't precisely explain what holds them among the hills and mountains. But all agree that Vermont is different from the "outside world;" still, how great the differences are is not always easy to measure.

Much of what you read about Vermont today is a myth, a dream, or nostalgia for a by-gone era. But ask any writer from John Gardner to Kurt Vonnegut and you will discover that Vermont makes excellent subject matter.

The mystique of this Yankee Kingdom was first popularized by Robert Frost, a sometime resident of Ripton. Frost, however, rarely referred to the state by name; his poems describe what Vermont contained: the land, people, sights, and seasons. Frost's Vermont hasn't passed completely. Traces of the slow, rural way of life can still be found, but the times have changed. Less than one-third of Vermonters are native born, farming has declined, and the automobile has replaced the horse. Recent bestsellers use and abuse the changing Vermont character and environment so that the "real" Vermont becomes a confusion of hippies and farmers living in outhouses!

Part of Vonnegut's latest novel, *Slapstick*, a whimsical tale of the future, takes place in an old mansion in Galen, Vermont (wherever that is). The hero, Dr. Wilbur Daffodil-11 Swain, grows up in the mansion with his sister while their multi-millionaire parents visit them occasionally. The two children are raised by a nurse, Oveta Cooper, "a bleak Yankee dumpling." To add to the dullness, the townsfolk of Galen "were simple country people who had never been outside Vermont. They had rarely ventured more than ten miles from Galen — and they were necessarily all related to one another, as inbred as Eskimoes." Sounds far-fetched perhaps, but ever so possible.

Dr. Swain opens his own hospital in Galen with "twenty horses, and wagons, and carts, and carriages, and sleighs." Ah, living in the past. Even Laurence Rockefeller in his Galen called Woodstock isn't that romantic.

Then Dr. Swain is elected to the US Senate from Vermont, an honor he takes lightly, for in his

eyes Vermonters are unambitious "people of no distinction." Obviously, Vonnegut's Vermont would never grace the pages of *Vermont Life*; otherwise, what would the tourists think?

In contrast, John Gardner's novel, *October Light*, the 1977 National Book Award Winner, takes Vermont seriously. With Bennington as a backdrop, Gardner sensitively explores the mind, history, and image of the legendary tight-mouthed, tight-fisted Vermont farmer. James Page, age 70, has shot out his 80-year-old sister's TV and has chased her upstairs to her room. Fearing for her life, Sally refuses to come out and the war is on!

The older generation, in the autumn of their years, is nostalgic. Modern life disgusts James who is wrapped in the lore of Ethan Allen and the Green Mountain Boys. The old farmer has been embittered by the loss of both sons — one fell off a barn roof, the other hung himself (Vermont does have one of the highest suicide rates in the U.S.). James Page is loveless and stubborn, but very real. He speaks in the Yankee vernacular (suppah for supper) and steadfastly adheres to his life-long occupation: farming.

For Sally Page, Vermont alone does not satisfy her curiosity. She realizes there is more to the world, for better or worse, and passes her exile by reading a racy, pulp novel.

Gardner knows Vermont well, having taught at Bennington College for years. He successfully animates his characters amid the splendor of autumn, his insights are valuable, if somewhat sentimental. Gardner's Vermont is not a cultureless backwash of hill farmers. The people are friendly and willing to help; and some of them have worked in professions — doctors, teachers — and have travelled abroad. Even these lesser characters are real and add to the novel's authenticity. Gardner strives to be as objective as a scientist and fair as an umpire, but he can't hide his affection for his players.

*October Light* shows how love must see us through the transitions in Vermont and within ourselves. James and Sally are at last reconciled; life must go on, and better in peace than in war. Gardner has produced a portrait of humanity — both universal and particular — that sets *October Light* above most bestsellers and into the realm of literature.

\*\*\*\*\*

Lisa Alther's *Kinflicks* lays open some of Vermont's unpleasanties and explodes many a Green Mountain myth. Part of the novel occurs in Stark's Bog, Vermont — hardly an inviting name. But Alther

includes enough funny moments to make her story into a Vermont satire (something a native would never do).

Ginny, the heroine, first lives with a group of radical lesbians in a secluded white farm house, the basic back to nature, organic, communal trip. However, as might be expected, the urban refugee lesbians and the narrow-minded Stark's Boggess do not get along. The Boggess are a male-dominated clan of snowmobile fanatics: cloddish and tasteless. Of their 1800-vintage houses, Alther writes, "the Stark's Boggess has done their best to tear them down or cover them over with fluorescent plastic and neon tubing." Sadly, "it indicated a willingness to participate in modern American society." Unabashed, the lesbians open a birth control center because they see "women our own age, grossly overweight with no teeth and greasy hair, being dragged in four directions at once by as many small children." Not exactly rosy-cheeked farmer's daughters and ski bunnies.

By fate of plot, Ginny marries Ira Bliss IV, scion of the town's oldest family and a UVM grad. Ira is content with his life of selling insurance, dealing snowmobiles, and sex by calendar. As for Ira's family, "upon retirement, he (Mr. Bliss) and Ira's mother had sold half their acreage to buy a luxury condominium in Boca Raton. The developers of the Bliss farm, Pots o' Gold, Inc., were building an Authentic Vermont Village, complete with pre-fab covered bridges and sugar shacks." Where did the loyalty to the land and Yankee pride go?

Life in Stark's Bog is as exciting as the name implies. Female topics of conversation progress from "(1) the weather; (2) one's children; (3) cooking; (4) the weather." Small wonder Ginny finally commits adultery and is kicked out of her house. Once she leaves Vermont, she has no intentions of returning.

Whether Vermont is as grim and unenlightened as Alther makes out is a moot point. As a sometime resident of Hinesburg, however, she may know from experience. Alther's female perspective on Vermont is wise and witty, and she does speak several truths of a state no longer totally removed from the mainstream of American materialism.

What Vermont needs next is a factory novel, a hotel novel, a small business novel, or a bureaucrat's confession to depict what life is like here for most. But, on second thought, it's more appealing to let the myths persist. After all, no one would deny that Vermont is a special place: its diversity is its mystique.

Curtis Haynes

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# Cyn Flicks

## Spacegate: NASA wars



Brolin as Captain Brubaker: As convincing as an used car salesman

### CAPRICORN ONE

If you read the *New York Daily News*, you're going to love *Capricorn One*.

This film not only has car chases, federal corruption, air chases, science fiction undertones, death, and comedy, but some actual cliff hanging scenes as well. If it didn't lack a motorcycle chase scene, it could be a redneck's dream in living color.

With a script as meaty as an undernourished Biafran, and a cast slightly better off, *Capricorn One* quickly evolves into the basic good guys vs. bad guys story. Three Mars bound astronauts are told five minutes before their flight is scheduled to lift off that their mission is going on, but without them, due to a faulty life support system in the craft which would have resulted in their deaths three weeks later. The astronauts are taken to an abandoned army base in northern Texas, where they are coerced into acting out a Martian landing and speaking to their wives, as if they were in space. The real fun doesn't begin, however, until the empty craft, which did fly to Mars, burns up during reentry in earth's atmosphere and our boys

can't be placed back inside to meet their families and the crowds...

Elliot Gould as the typical grubby reporter shines throughout this "unique production." Hopefully, O.J. Simpson will stick to a career in football for a few more years. His acting is here slightly above terrible. Our real hero, James Brolin, seems dislocated, possibly due to the lack of motorcycle scenes. Hal Holbrook is adequate as the head of NASA, because anyone who takes this movie for more than a summertime laughter is under age ten, or whose IQ is about that high.

While it technically may be the worst show in town, *Capricorn One* will certainly please those who flocked to *Smokey and the Bandit*, and who are constantly checking the papers for the arrival of Burt's new classic, *Hooper*. It may be worth your money just to see Telly Savalas reduced to a stock actor. (Just like it may be worth buying a *Daily News*). If you are not interested in either, you might think twice before seeing this.

—R.F.

## Deja Vu Schmaltz

### IF I EVER SEE YOU AGAIN

Even in sap country like Vermont, *If Ever I See You Again* certainly pushes the limits. It can be dismissed in about the same manner one avoids a dreaded classmate during reunion weekend; curiosity compels one to take a quick look, but no more.

The movie is a saccharin and glossy package, suspiciously

similar to the Madison Avenue world Bob Morrison (Joe Brooks) deals with everyday; this, if anything, is probably the essence of the movie. At times, the film is so hokey that it is in fact highly entertaining.

Pretty faces do not make good actresses, and in the true fashion of the Cybil Shepards of the modeling and movie industries, Shelley Hack (as Jennifer Corly) is nice to look at, but entirely lacking as a serious actress. She is Cinderella in Columbia Pictures' latest adult version of this childhood story. Like all good laxatives, this movie acts gently and effectively; if, for a change, you'd like to see something end happily, this could very well be your picture.

Jingle-writer Bob Morrison's

quest for Jennifer Corly, the college sweetheart he has always loved and never forgotten is hardly of "mythic dimensions." There are, however, some classic flashbacks to New England collegiate life in the winter of 1966 — camel hair coats, Shetland sweaters, ivy-covered brick buildings, "announced visitors," and all. And for an interesting twist, it is she who had long ago indicated to him that she had no intentions of becoming involved in a serious relationship.

So they meet, awkwardly twelve years later. She is still the very essence of a slim, attractive college girl, only more polished and cinnamon-cool, looking better and more mysterious than ever. New York meets California on the beach and the waves

pound and the hearts beat.

He wins and loses and wins her again, but not without scoring a Hollywood picture, the title song of which is "If Ever I See You Again." You guessed it! It just happened to be the song written twelve years ago by an incurably romantic and heart-throbbing Bob Morrison for his forever love Jennifer Corly. And she had never known.

Life is wonderful and beautiful on television ads, many of which song-writer Bob Morrison has created. If his ads are glamorous, why can't his life be? Whoever his fairy godmother is, she finally manages to send him off to the ball, bedecked with his enchanting princess and all.

—Julie Davis

## Coming Home Hits Home

*Coming Home* is a Viet Nam War movie that came out too late. It would have been powerful propaganda for the anti-war movement. Still, *Coming Home* was a good movie to see on Memorial Day, lest we forget what happened to mentally and physically

## the alibi

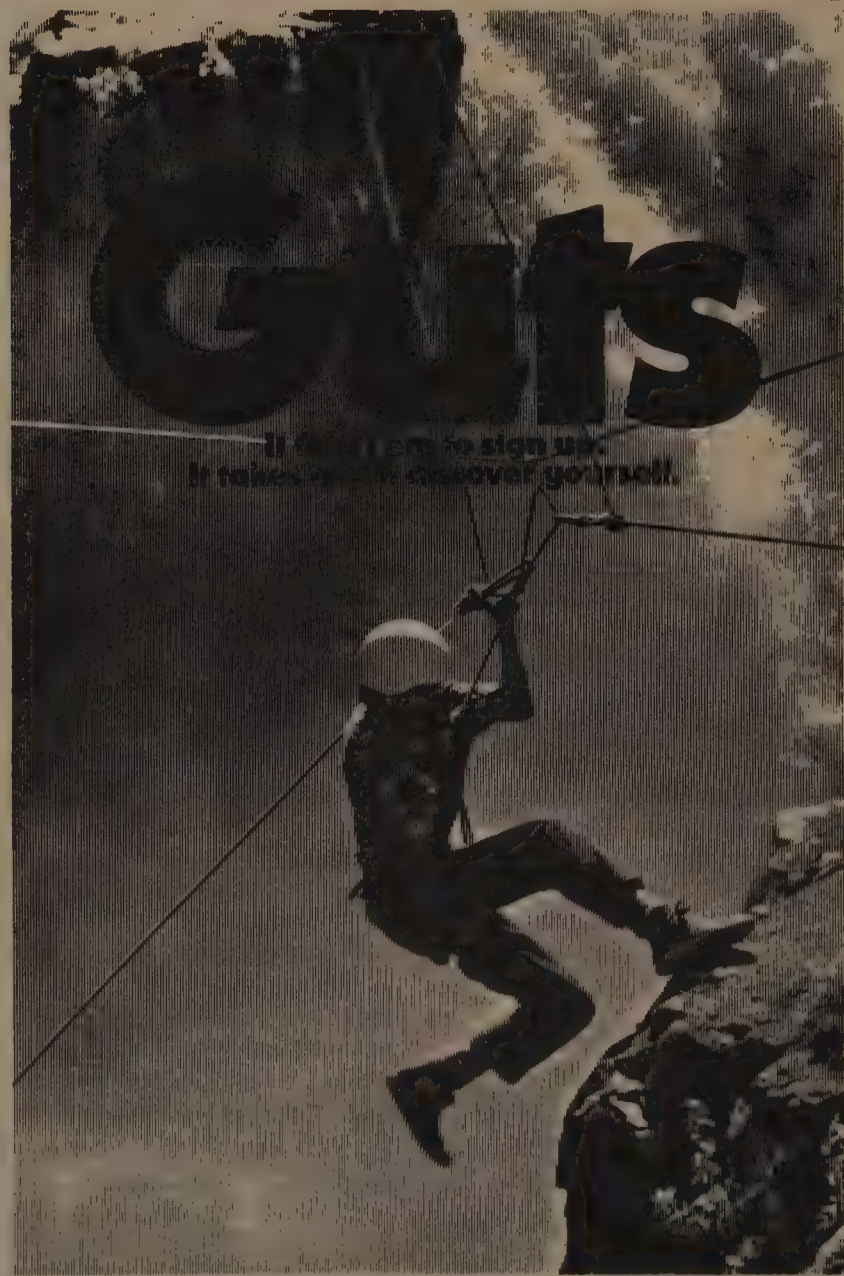
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## Miscellany

handicapped veterans attempting to re-adjust to American society. *Coming Home* is gripping — a rare movie that compels the audience to ponder and feel: it demands to be seen both for its message and acting impact.

Set in 1968, the film portrays the changes of Sally Hyde (Jane Fonda) from repressed wife of a Marine Captain to a beautiful, sensitive woman. After her gung-ho husband is sent to Viet Nam, Sally does volunteer work in a veteran's hospital and meets paraplegic Louke Martin (Jon Voight) who is in a fury of frustration. Voight and Fonda fall in love though hubby's return is imminent.

Fonda is convincing and appealing as a woman developing her own identity: she becomes the kind of woman any man would want. Voight gives a moving performance as the crippled "Ice Man" who proves himself to be a tender and worthy lover. Appropriately, Voight's fine acting recently won him the Best Actor Award at the Cannes Film Festival.

Perennial bad guy Bruce Dern plays Captain Hyde, a self-centered, uptight tin soldier. He is sympathetic only in having been duped into fighting an unpopular war. The hell of Viet Nam combined with his wife's adultery sends him over the brink: he has been betrayed by both his country and his woman. Dern is a flat character, a foil to Voight who is obviously the better man. Dern and Voight are

too easily identified as evil and good. And it is difficult to understand why Sally Hyde would choose her dry husband over the sexually and emotionally fulfilling Voight.

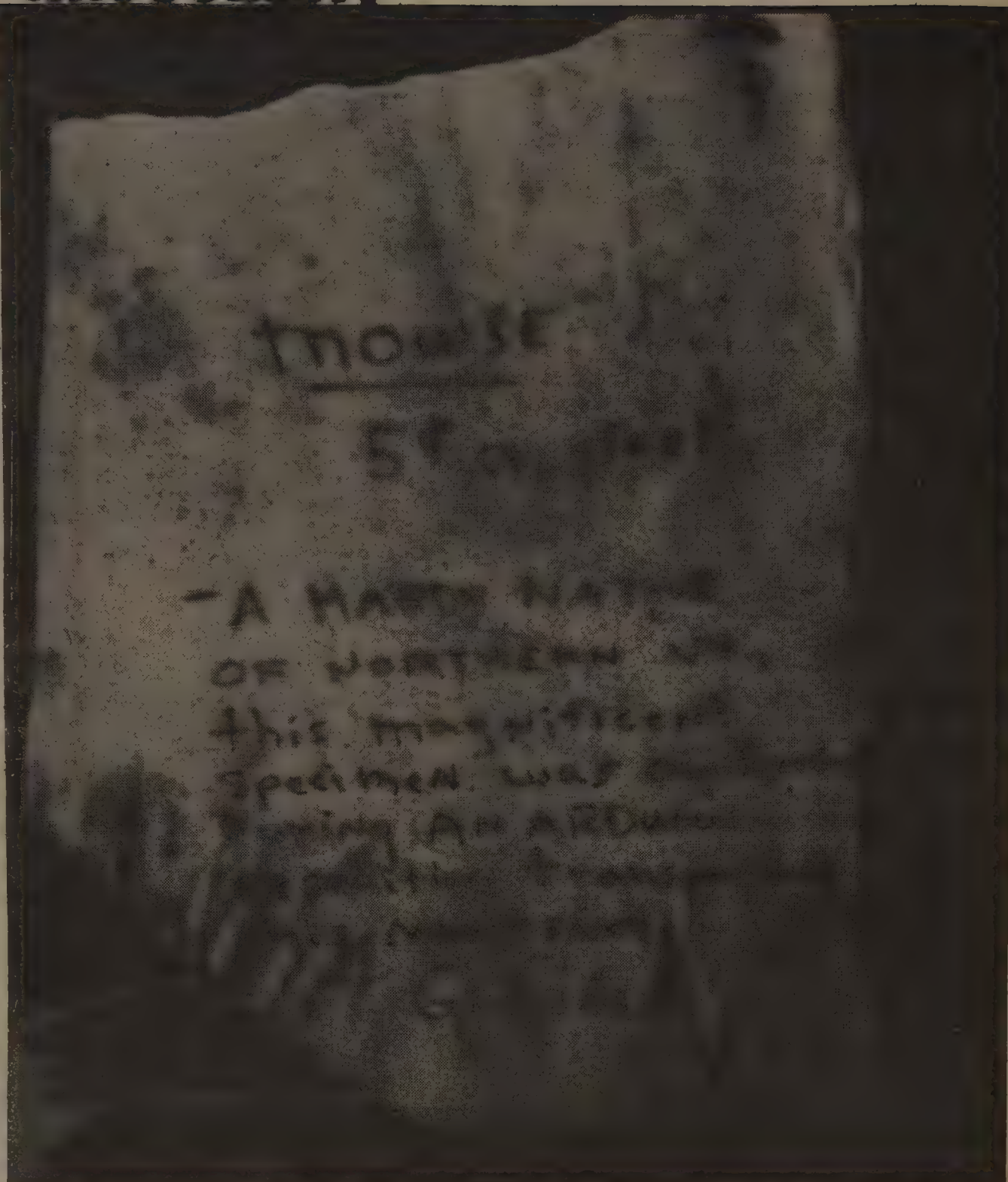
*Coming Home* is a serious movie with few light moments. The hospital scenes evoke comparison with *Cuckoo's Nest* for craziness, not humor. The VA hospital is depressingly real and the tone is bitter. Veterans are neglected "like thrown away Kleenex."

Unfortunately, Director Hal Ashby (*Shampoo*, *Bound for Glory*) uses too much melodrama in the tense climax confrontation among Fonda, Voight and Dern. Then Ashby lets the end dangle in cross cuts of Dern's suicide, Fonda shopping, and Voight revealing to high school students his soul-felt hatred of the war.

Still *Coming Home* captures the anxiety of the times in a personal, apolitical way. The sound track, a collection of 60's hits ("Sympathy for the Devil," "White Rabbit," "Strawberry Fields," etc.) intensifies the emotions and predicaments of the era.

Better than any film to date, *Coming Home* shows that the war didn't end when the vets returned. The wounds might heal, but the scars of guilt and confusion would always remain.

By Thatcher Bailey



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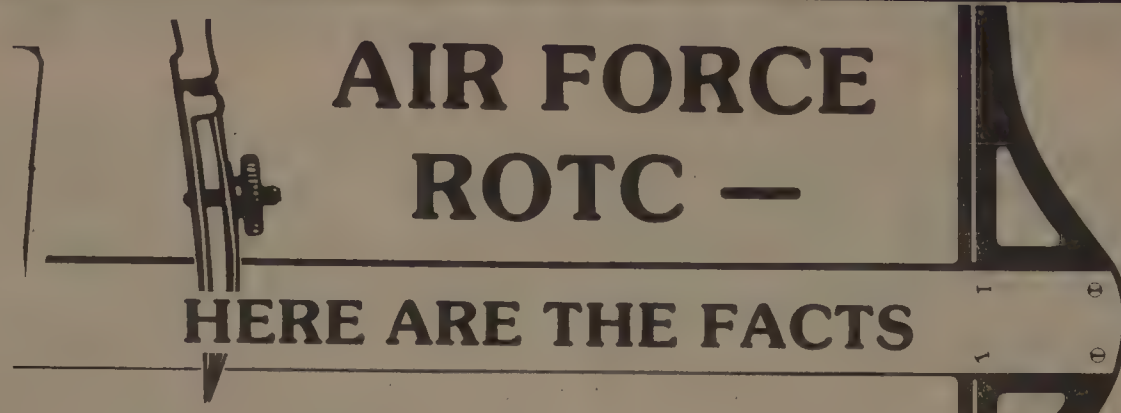


# CYNIC SUMMER CALENDAR

# CYNIC SUMMER CALENDAR

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		<b>20 June</b> <i>The Sunshine Boys</i> , St. Michael's Playhouse Full Moon	<b>21</b> <i>The Sunshine Boys</i> , St. Michael's Playhouse The Longest Day The First Day of Summer	<b>22</b> Top of the Square Vermont Symphony Brass Quintet 8:15 p.m. <i>The Next Move Revue</i> , 9:00 p.m. <i>The Sunshine Boys</i> , St. Michael's Playhouse	<b>23</b> <i>The Sunshine Boys</i> , St. Michael's Playhouse Top of the Square International Folk Dancing, 6:30 p.m. Vermont Symphony Brass, 8:15 p.m. <i>The Next Move Revue</i> , 9:00 p.m.	<b>24</b> Vermont Symphony Brass Quintet, 8:15 p.m. Lake Champlain Cruise, 8:00 p.m. <i>The Sunshine Boys</i> , St. Michael's Playhouse Top of the Square <i>Two Penny Circus</i> , 2:00 and 8:00 p.m. Anti Nuclear Demonstration, Seabrook N.H.
<b>25</b> Top of the Square <i>Ceith Music</i> , 2:00 p.m.	<b>26</b> Top of the Square Community Day — free	<b>27</b> Top of the Square Community Day — free <i>The Sunshine Boys</i> , St. Michael's Playhouse	<b>28</b> Top of the Square Community Day — free <i>The Sunshine Boys</i> , St. Michael's Playhouse	<b>29</b> Top of the Square Community Day — free UVM Baroque Ensemble, 8:30 p.m. <i>The Sunshine Boys</i> , St. Michael's Playhouse	<b>30</b> <i>The Sunshine Boys</i> , St. Michael's Playhouse Top of the Square International Folk Dancing, 6:30 p.m. <i>Captain Marbles</i> , 8:00 p.m.	<b>1 July</b> Top of the Square <i>Captain Marbles</i> , 2:00 and 8:00 p.m. Seals and Crofts Concert, Dartmouth College, 8:00 p.m.
<b>2</b> Green Mt. Country Banjo Festival, Essex Junction Vermont Symphony Orchestra Pops Concert at Shelburne Farms Top of the Square <i>The Green Mountain Volunteers</i> , 2:00 p.m. <i>Do's</i> , 9 p.m.	<b>3</b> Green Mt. Country Banjo Festival Top of the Square <i>Fyre and Lightning Consort</i> , 2:00 p.m. <i>Impulse Dance</i> , 9:00 p.m.	<b>4</b> Green Mt. Country Banjo Festival Story Theatre, St. Michael's Playhouse Top of the Square <i>Impulse Dance</i> , 2:00 p.m. <i>Michael Pedicin Jazz Quintet</i> , 9:00 p.m.	<b>5</b> Story Theatre, St. Michael's Playhouse	<b>6</b> Champlain Shakespeare Festival, <i>Twelfth Night</i> , Royall Tyler Theatre Top of the Square Pam Guidetti, flutist; Karen Fuller, harpist, 8:30 p.m. Story Theatre, St. Michael's Playhouse <i>From Here to Eternity</i> , B106 Cook, \$1.25	<b>7</b> Shakespeare, <i>Twelfth Night</i> , 8:00 p.m. Top of the Square International Folk Dancing, 6:30 p.m. <i>The Pocket Mime Theatre</i> , 9:00 p.m. Story Theatre, St. Michael's Playhouse	<b>8</b> Shakespeare, <i>Twelfth Night</i> , 8:00 p.m. Top of the Square <i>El Schepo</i> , 10 a.m. <i>The Pocket Mime Theatre</i> , 9:00 p.m. Story Theatre, St. Michael's Playhouse Okemo Mt. Folk and Bluegrass Festival, Ludlow, Vt. noon
<b>9</b> Top of the Square <i>French Play</i> , 2:00 p.m. <i>German Cabaret</i> , 8:00 p.m.	<b>10</b> Top of the Square Community Day — free	<b>11</b> Top of the Square Community Day — free Vermont Symphony Woodwind Quintet, 8:30 p.m. Story Theatre, St. Michael's Playhouse <i>Beyond a Reasonable Doubt</i> , B106 Cook, \$1.25	<b>12</b> Story Theatre, St. Michael's Playhouse	<b>13</b> Shakespeare, <i>Othello</i> , 8:00 p.m. Vermont Symphony Orchestra Recital by Betty Allen, UVM Recital Hall Story Theatre, St. Michael's Playhouse <i>Bus Stop</i> , B106 Cook, \$1.25	<b>14</b> Shakespeare, <i>Othello</i> , 8:00 p.m. Top of the Square Classical Music Concert and Buffet Dinner UVM String Quartet, 6:30 p.m. Vermont Symphony Brass Quintet, 9:00 p.m. Story Theatre, St. Michael's Playhouse	<b>15</b> Top of the Square <i>Frank Wakefield and the Good Old Boys</i> , 2:00 and 9:00 p.m. Shakespeare, <i>Othello</i> , 8:00 p.m. Story Theatre, St. Michael's Playhouse
<b>16</b> Vermont Mozart Festival Dressage, 6:30 p.m., Grand Opening Concert, 8:00 p.m., UVM Show Barn Top of the Square <i>As You Like It</i> , 2:00 p.m.	<b>17</b> Shakespeare, <i>Twelfth Night</i> , 8:00 p.m. Top of the Square Community Day — free	<b>18</b> <i>Play It Again, Sam</i> , St. Michael's Playhouse Mozart — pianist Menahem Pressler, UVM Recital Hall Shakespeare, <i>Othello</i> , 8:00 p.m. Stalag 17, B106 Cook, \$1.25	<b>19</b> Top of the Square <i>A Funny Thing Happened on the Way to the Forum</i> , 8:30 p.m. <i>Play It Again, Sam</i> , St. Michael's Playhouse Shakespeare, <i>Twelfth Night</i> , 8:00 p.m. Mozart — Lake Cruise, SOLD OUT	<b>20</b> <i>Play It Again, Sam</i> , St. Michael's Playhouse Top of the Square <i>I Do, I Do!</i> 8:30 p.m. Shakespeare, <i>Othello</i> , 8:00 p.m. 3:10 to Yuma, B106 Cook, \$1.25	<b>21</b> Mozart — Chapman at the Organ, UVM Recital Hall, 8:00 p.m. <i>Play It Again, Sam</i> , St. Michael's Playhouse Shakespeare, <i>Twelfth Night</i> , 8:00 p.m. Top of the Square International Folk Dancing, 6:30 p.m. <i>A Funny Thing Happened on the Way to the Forum</i> , 8:30 p.m.	<b>22</b> Mozart — All Handel, Shelburne Farms, 8:00 p.m. <i>Play It Again, Sam</i> , St. Michael's Playhouse Shakespeare, <i>Othello</i> , 2:00 and 8:00 p.m. Top of the Square <i>Two Penny Circus</i> , 2:00 p.m. <i>Lew London</i> , 8:30 p.m.
<b>23</b> Mozart-Mendelssohn Octet, Burlington Square Mall, 8:00 p.m. Top of the Square Community Day — free	<b>24</b> Top of the Square Community Day — free Shakespeare, <i>Twelfth Night</i> , 8:00 p.m.	<b>25</b> Mozart — The Virtuoso Flute, Royall Tyler Theatre, 8:00 p.m. <i>Play It Again, Sam</i> , St. Michael's Playhouse Top of the Square Community Day — free <i>Ocean's Eleven</i> , B106 Cook, \$1.25	<b>26</b> <i>Play It Again, Sam</i> , St. Michael's Playhouse Shakespeare, <i>Othello</i> , 8:00 p.m. Top of the Square <i>A Funny Thing</i> , 8:30 p.m. Mozart — Lake Cruise SOLD OUT	<b>27</b> Top of the Square <i>I Do, I Do!</i> 8:30 p.m. <i>Play It Again, Sam</i> , St. Michael's Playhouse Shakespeare, <i>Othello</i> Shakespeare, <i>Twelfth Night</i> , 8:00 p.m.	<b>28</b> Mozart — Brahms Love Songs, St. Paul's, 8:00 p.m. <i>Play It Again, Sam</i> , St. Michael's Playhouse Shakespeare, <i>Othello</i> , 8:00 p.m. Top of the Square International Folk Dancing, 6:30 p.m. <i>A Funny Thing</i> , 8:30 p.m.	<b>29</b> Vermont Jazz Festival — Killington Craftsbury Common Fiddler's Contest, Craftsbury Mozart — Haydn on the Porch, Shelburne Farms, 8:00 p.m. Top of the Square Dave Van Ronk 9:00 p.m. <i>Play It Again Sam</i> , St. Michael's Playhouse Shakespeare, <i>Twelfth Night</i> , 2:00 and 8:00 p.m.
<b>30</b> Vermont Jazz Festival, Killington Mozart — All Bach, Shelburne Farms, 8:00 p.m. Top of the Square Community Day — free	<b>31</b> Shakespeare, <i>Othello</i> , 8:00 p.m. Top of the Square Community Day — free	<b>1 August</b> Mozart — Airs and Horns, UVM Recital Hall, 8:00 p.m. <i>Absurd Person Singular</i> , St. Mike's Shakespeare, <i>Twelfth Night</i> , 8:00 p.m. <i>Mickey One</i> , B106 Cook, \$1.25	<b>2</b> <i>Absurd Person Singular</i> , St. Mike's Top of the Square Marlene Pennison and Dancers, 8:30 p.m. Shakespeare, <i>Othello</i> 8:00 p.m. Mozart — Lake Cruise SOLD OUT	<b>3</b> <i>Absurd Person Singular</i> , St. Mike's Top of the Square Marlene Pennison and Dancers, 8:30 p.m. Shakespeare, <i>Twelfth Night</i> , 8:00 p.m. <i>The Wild Bunch</i> , B106 Cook \$1.25	<b>4</b> Mozart — Emerson String Quartet, Shelburne Farms, 8:00 p.m. <i>Absurd Person Singular</i> , St. Mike's Top of the Square International Folk Dancing, 6:30 p.m. Mattress — drama, 9:00 p.m. Shakespeare, <i>Othello</i> , 8:00 p.m.	<b>5</b> Mozart — Coronation Mass, St. Joseph's, 8:30 p.m. <i>Absurd Person Singular</i> , St. Mike's Top of the Square Mattress, 9:00 p.m. Shakespeare, <i>Twelfth Night</i> , 2:00 p.m. Shakespeare, <i>Othello</i> , 8:00 p.m.
<b>6</b> Top of the Square Community Day — free	<b>7</b> Top of the Square Community Day — free Shakespeare, <i>Twelfth Night</i> , 8:00 p.m.	<b>8</b> <i>Absurd Person Singular</i> , St. Mike's Shakespeare, <i>Twelfth Night</i> , 2:00 and 8:00 p.m. Top of the Square Community Day — free Marlowe, B106 Cook, \$1.25	<b>9</b> <i>Absurd Person Singular</i> , St. Mike's Shakespeare, <i>Twelfth Night</i> , 2:00 and 8:00 p.m.	<b>10</b> Top of the Square Community Day — free UVM String Quartet, 8:30 p.m. Shakespeare, <i>Othello</i> , 8:00 p.m. <i>Absurd Person Singular</i> , St. Mike's	<b>11</b> Top of the Square International Folk Dancing, 6:30 p.m. Vermont Jazz Ensemble, 8:30 p.m. Shakespeare, <i>Twelfth Night</i> , 8:30 p.m. <i>Absurd Person Singular</i> , St. Mike's	<b>12</b> Shakespeare, <i>Othello</i> , 2:00 p.m. Shakespeare, <i>Twelfth Night</i> Top of the Square Regular Theatre, 2:00 p.m.
<b>13</b>	<b>14</b>	<b>15</b> <i>Odd Man In</i> , St. Mike's	<b>16</b> <i>Odd Man In</i> , St. Mike's	<b>17</b> <i>Odd Man In</i> , St. Mike's	<b>18</b> <i>Odd Man In</i> , St. Mike's New England Folk Festival, Mt. Snow	<b>19</b> <i>Odd Man In</i> , St. Mike's New England Folk Festival, Mt. Snow





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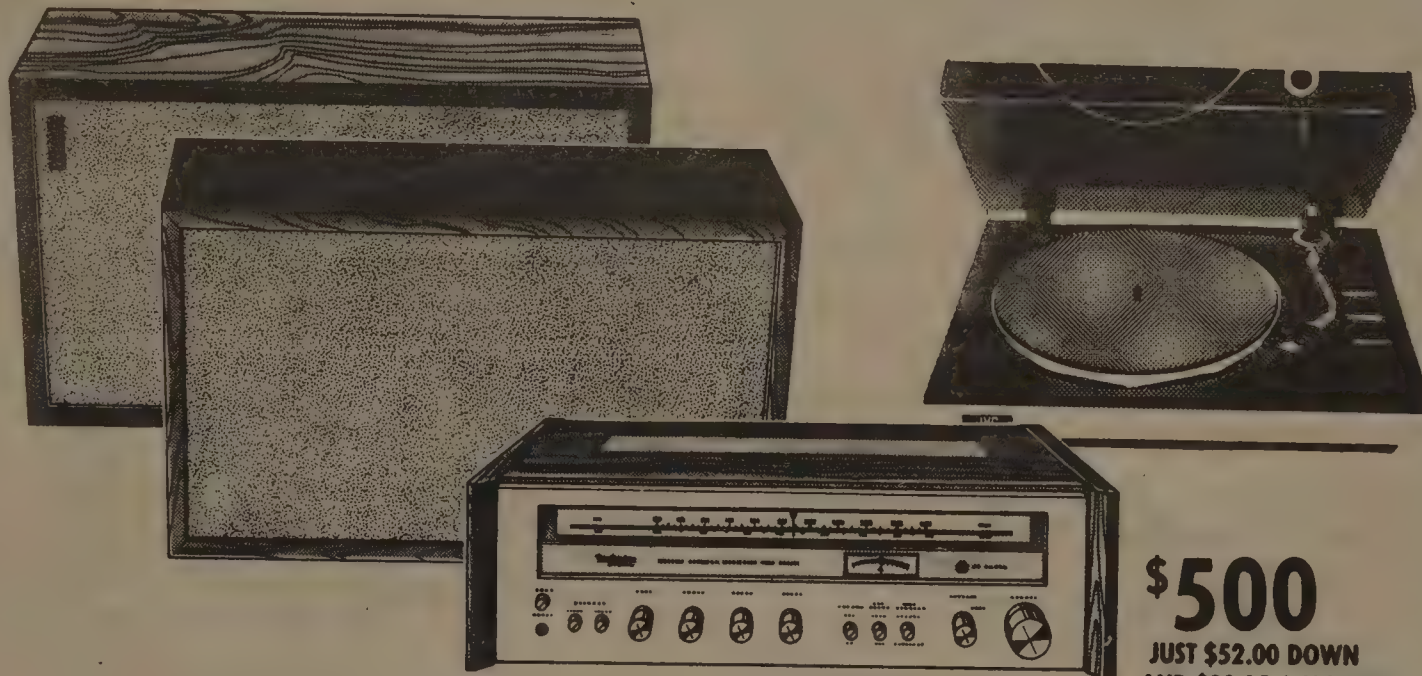
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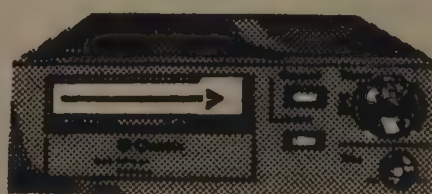
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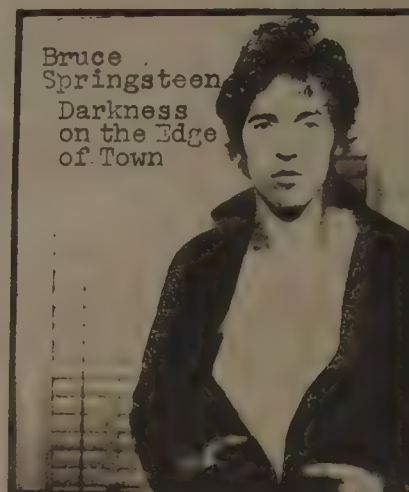
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## Recent Cur

## The BOSS Is Back!



Bruce Springsteen  
*Darkness on the Edge of Town*

*Darkness on the Edge of Town*  
Bruce Springsteen  
Columbia 35318

By Larry Seiden

Bruce Springsteen has resurrected himself to a mythic hero rocking above human tears, foibles and anonymity. He has moved into a realm where only his mother would dare call him by his real name. To the rest he is the Boss.

And THE BOSS is back!

His unique vision of the street being eternal, universal and the only place to be, is still alive. After spending a year mired in court with lawsuits against his former manager, Mike Appel, the Boss has comeback beyond expectations. As fans, we knew whatever would follow *Born to Run* would be the killer to disprove those skeptics who saw him as a product of corporate hype.

But who knew that it would be an album of such epic magnitude in theme and vision that it would leave not the slightest doubt as to who will follow the King.

Bruce has so much talent and energy that he had to, reportedly, pare 50 songs down into the 10 that finalize *Darkness on the Edge of Town* as the best Springsteen to date. Within the space of 10 songs Bruce furthered the case of machismo as the only way to survive.

Springsteen's musical signature, as eclectic as it is, remains pure and beautiful. Unlike Dylan's characteristic haziness, which lends itself to many interpretations, Springsteen's music possesses such clarity and distinction that no artist dares to try to cover a Springsteen ditty. (Manfred Mann's slaughter of "Spirit in the Night," being the exception.)

And yet with all its ebullience and sparsely-produced power, *Darkness* is the story of tragedy. Every song is a story of a man rising above the turmoil of a blank, depressing setting. In almost every song Bruce is a winner. In "Racing in the Street," his 396 Chevy built from scratch is faster than anything on the strip; he is a momentary Valentino in the squalid life of a whore in "Candy's Room."

His machismo raises him above the minimum wage

Larry Seiden, Editor of UVM's This Week, wrote this review with his official Bruce Springsteen pen.





*"Tearing into the heart of something in the night."*

worker. His destiny is bright; it surges through his veins (and fuel line) in "The Promised Land":

*Working all day in my daddy's garage/ Driving all night, chasing some mirage/ Pretty soon little girl I'm gonna take charge."*

The album scores big. All 10 cuts are killers. "Badlands," the album's opener, succeeds "Thunder Road" from *Born to Run* as the answer. This time it is not "under this dusty hood," but rather in one's own love, hope and faith that can raise him "above these badlands." The Dylanesque beginning takes this fire snorting stance: *I wanna spit in the face of these badlands.*

Before you can scarcely catch your breath, the Boss demonstrates that he's been working on his chops during his absence. "Adam Raised A Cain" with its wanna-know-why-they-call-it-an-ax guitar intro forces you to the inner sleeve for credits and for the first time Bruce lists himself as lead guitar. Sure Miami Steve is still here but Bruce makes that Fender Esquire spark. And myths are not born in obstetric wards, they come from less sanitary places:

*Lost but not forgotten, from the dark heart of a dream, Adam raised a Cain.*

"Something in the Night" introduces the path that powers Bruce into the night — the street.

*I take her to the floor/ looking for a moment when the world seems right/ And I tear into the guts/ of something in the night.*

"Racing in the Street," ten years after the Grateful Dead sang to San Francisco that love is the only way and dancing is freedom, is Bruce's way of rephrasing Vince Lombardi's "Winning is the only thing," philosophy. But winners must pay the price.

*I met her on the strip three years ago/ In a Camaro with this dude from L.A./ I blew that Camero off my back/ And*

*drove that little girl away/ But now there's wrinkles around my baby's eyes/ And she cries herself to sleep at night/ When I come the house is dark/ She sighs, "Baby did you make it all right."*

Side two furthers the James Dean image of the good die young. There is a spirit that drives a man deeper than a

To taste the price look at the cover. Bruce, looking like a scuffed up Pacino is captured though only momentarily, mortal. The chessy background, devoid of color tone, sets off his wasted image shrouded in black. His face that can't seem to adjust to light, he looks like he moves better in the cover of night.

**There is no softness in this album, no attempt to get everyone hip to Bruce.**

nine-to-five vocation. The promise of regeneration lives in "The Promised Land":

*Sometimes I feel so weak I just want to explode/ Explode and tear this town apart/ Take a knife and cut this pain from my heart.*

"Factory," depending on how you see it is either the weakest cut on the album, because it lacks the autobiographical insight of the other nine cuts, or it is the embers of death in the factory worker's eyes, the eyes that have been left uncharted since John Lennon's "Working Class Hero."

"Streets of Fire," with its mournful wail of an intro is a haunting dirge of isolation. Isolation without salvation. The romantic poet does not walk this street, at least, after dark.

The hunger that we can't resist and the yearning to make everything right fuels "Prove It All Night," the album's single. Most have made the choice, without staring fate in the face. We can survive without knowing "what it's like to live and die. You want it, you take it, you pay the price." And it paid over and over again, all night.

The title cut tells the story of secrets and the weight they carry. Shadows of darkness hide answers from the eye but answers mean the end. And the end has a cost that must be paid.



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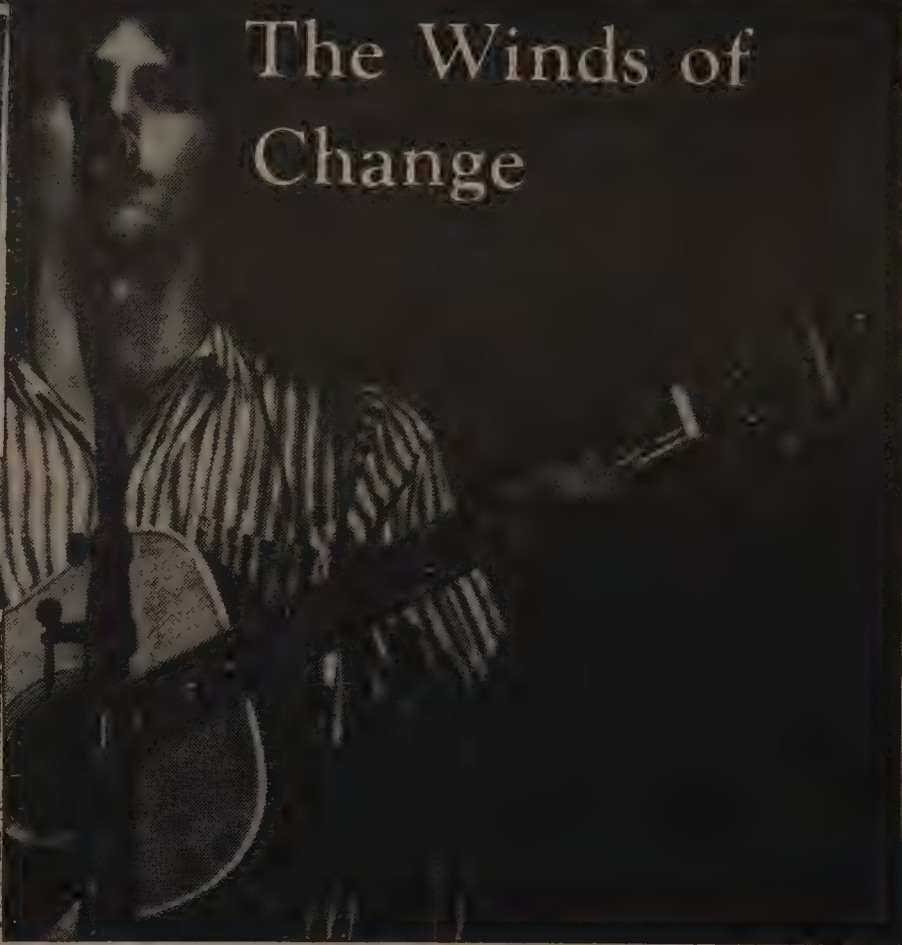


Pousette Dart Band 3  
The Pousette-Dart Band  
Capitol SW-11781

By Neil Elliot

Certainly one of Burlington's more odd concerts last year was the David Bromberg/Pousette-Dart Band outing last September. Bromberg, a stylish country rocker, was said by some to be professionally above sharing the stage with the musical simpletons of Beantown, the Pousette-Dart Band. As expected, most concert goers found the opening act (Pousette-Dart) barely tolerable, and the latter band (Bromberg) exceptionally pleasing, or exactly visa-versa.

*Pousette-Dart 3* fronts dramatic changes which may startle those who get emotional during discussions of Pousette-Dart's failure to become popular Top 40 artists, or the same people who were dissatisfied with Bromberg. Despite the album's inconsistency — in all phases of recording and production, a consistent sense of



The Winds of  
Change

Jon Pousette-Dart: Leading a band in transition.

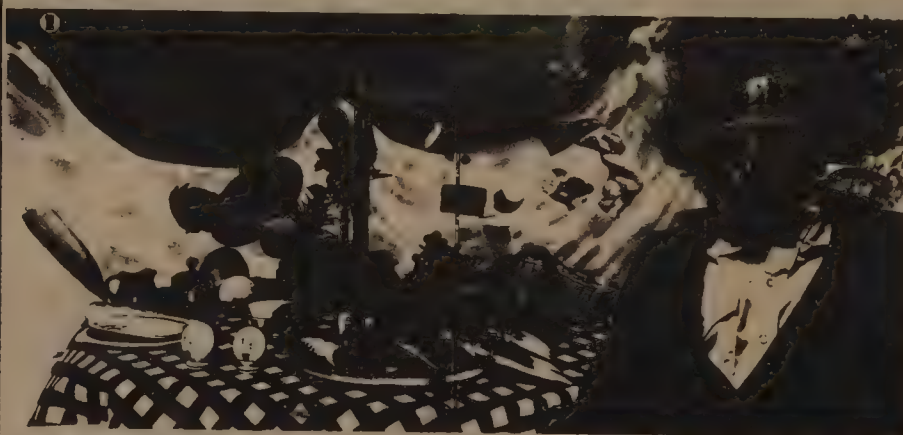
self-satisfaction and confidence makes this album one of the season's most intriguing releases.

In some respects, even those who are only Pousette-Dart Band record buyers and not trade magazine readers should have sensed the coming of change. *Pousette-Dart Band* nor *Amnesia* sold well, and, although the band developed a Top 40 tone on *Amnesia*, it disappointed fans more appreciative of their unrefined, folksier tunes. Furthermore, Jon Pousette-Dart himself did warn last September that the band's

next album definitely would be one that they could "perform by themselves."

Mathematically, five of nine cuts are good, two are palatable, and two — "Mr. Saturday Night," which bears a directly negative correlation to "Saturday Night Special," and "Where Are You Going," a song in which I still haven't figured out where has begun — are both basically beat. *Pousette-Dart Band 3* is a sound investment for early Pousette-Dart Band fans, as well as "heavier" folk rockers. Otherwise, bag it.

## "But Seriously, Joe"



"But Seriously, Folks..."  
Joe Walsh  
Asylum 6E-141

By Larry Seiden

My credentials to review this album are in order: I know all the words to "Walk Away," the James Gang's gem from their third album. With that band Joe Walsh was a solid third of America's most creative trio since the three crewcuts called the Kingston Trio. I've always admired Joe Walsh as a tasteful guitarist, songwriter, arranger and synthesizer operator. Certainly his addition has helped the Eagles. *Hotel California* is the best they've done and his signature on that vinyl is obvious.

I will also argue that *So What* is the classic misunderstood album of all time. Now Joe is not a great individual artist in the sense of Randy Newman or Bob Seger, but he has a remarkably controlled voice that is a pleasure to listen to in spite of its limitations.

If you're still reading this, then you've probably been anticipating its arrival for the past two years like I have. Then you're probably a bit disappointed too.

"But Seriously, Folks..." has

its great moments that we have come to expect of JW but overall it jabs and jives without getting excited. That is, except for "Life's Been Good" which is bound to replace "Rocky Mountain Way" as the cream of Joe Walsh's material. It comes out of the same bag as RMW, catchy without being cute. It is the best of the I'm the greatest, I'm a rock-star, here-look-at-my-ego (tongue in cheek) I have not changed, songs that justify the extravagance of the rich life.

*My Maserati does 185, I lost my license now I don't drive, I have a limo, I ride in the back, I lock the doors, In case I'm attacked, But as a young boy he's cool.*

Now are those not great lyrics? Put them to a medium rock/reggae beat and add some tight instrumentation and you have the only reason besides the cover to buy the album.

Joe always brings a mock aloofness to his albums. Although he will spend years putting the album together, he titles them as though they are just contractual obligations, (*So What; Barnstorm; The Smoker You Drink, The Player You Get*) even though they are well crafted statements. On "But Seriously, Folks..." Joe carries

the joke further into the cover photos and album design. And it is pure enjoyment — no message, no garbage, no tickee, no wahsee. Only JW would have a cover with him sitting down to dine on a lobster dinner while the whole meal is floating to the surface because, very straightfaced, Joe is sitting at the bottom of a pool.

While the rest of the album's eight cuts refuse to rise enough above the usual riffraff to become memorable, "Life's Been Good" makes the band work for their session money. Joe Vitale (who also drummed on RMW) is especially strong on percussion. Willie Weeks, a very hot studio bass player, helps to drive the song through all its rapid tempo changes. Bill Szymczyk, who has been Joe's producer since the James Gang, works ex-Spirit and good friend, Jay Ferguson's keyboard talents around the spirited elevating sound of Joe's acoustic and electric riffs. The beat is so compelling that Joe is sly enough to know the overkill that RMW was, so he constantly shifts the tempo, which makes the hook even catchier. With a finishing time of 8:04 the song refuses to die under its own length. Some fancy cutting from the producer would make it a rocket single.

Maybe because in *So What* I thought JW was putting more thought into his songs than on any previous solo album that I waited with such great expectations for this one. Probably in the same way I hope Joe doesn't persuade the Eagles to title their forthcoming album *That's All Folks* because based on this waste, I'll never be able to take the shrink wrap off it.





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## Summer Arts

### MOZART FESTIVAL

Determined to become established as an annual event, the Vermont Mozart Festival is returning to the Burlington area for its fifth consecutive season, July 16 to August 5. The Festival combines a diversity of fine settings with distinguished artists and ensembles performing the major works of the world's great composers. This season, the Mozart Festival is offering 15 concerts in the Burlington-Shelburne area, as well as concerts in Barre, Middlebury, and Stratton, and workshops with soloists at Shelburne Farms.

The name Mozart Festival is somewhat misleading. In the first years of the Festival, Mozart was played exclusively. Although Mozart is still the featured composer, the Festival additionally presents All-Handel, All-Haydn, and All-Bach performances and the music of Beethoven, Vivaldi, Brahms, among others.

The Festival begins on July 16 with a Special Dressage Exhibition before the grand opening concert at the UVM Show Barn. Other concert locations include UVM's acoustically superb Recital Hall, the Royall Tyler Theatre, area churches, and Burlington Square Mall. The popular ferry boat concerts on the lake have been sold out in advance. But perhaps the finest concerts will be held amid the elegance of Shelburne Farms. Three performances will take place on the South Porch of the Big House. Overlooking formal gardens, the lake, and the distant Adirondacks, the massive 70-room Tudor mansion creates

a regal European setting well-suited to classical music, and assures pleasant, dreamlike atmosphere. In case of rain, the architecturally splendid Coach Barn can be used.

Several artists are returning to the Festival under the direction of noted oboist Melvin Kaplan. Appearing will be: the New York Chamber Soloists, the Emerson String Quartet, the Festival Winds, and the University of Vermont Choral Union directed by Dr. James Chapman. Soloists include: famed pianist Menahem Pressler of the Beaux Arts Trio, pianist Harriet Wingreen, flutist John Solum, and Tenor Charles Bressler. For information and tickets write Vermont Mozart Festival, Box 512, Burlington; or call 862-7352. (Note: The Festival needs ushers, parking attendants, etc. Volunteers are given free admission to the performances.)

### FOLK AND BLUEGRASS PERFORMERS SOUGHT

Prizes worth over \$1000 are being offered by Okemo Mountain Ski Area and Green Mountain Records to attract folk and bluegrass performers to the Okemo Mountain Folk and Bluegrass Festival. The event will be held at Okemo Mountain in Ludlow, Vermont, on Saturday, July 8, with a rain date of July 9.

The contest will begin at noon with each performer having twenty minutes to play. The contest is open to both groups and individuals, and performances may be either vocal or instrumental. The contestants will be judged by a panel of professional performers.

The preliminaries will run into the early evening.

The evening concert will feature the top three prize-winners along with three special guest acts: Banjo Dan and the Midnight Plowboys, Dick McCormack, and Jon Gailmor.

Because the number of openings is limited, folk and bluegrass groups are encouraged to register in advance. For further information, write Green Mountain Records, Northfield,

### SEALS AND CROFTS CONCERT

Jim Seals and Dash Crofts, veterans of popular music, will perform on Saturday, July 1, at 8 p.m. in Dartmouth College's 4,000 seat Thompson Arena. Among the pair's many gold and platinum recordings are their 1971 big seller *Summer Breeze*, the platinum *Diamond Girl* the following year, and 1975's platinum *Greatest Hits*. Friends since the 50's, Seals and Crofts developed their intricate harmonies and blends of guitar and mandolin in the mid 60's. A tremendous underground following grew from their strength as concert performers, and with their three-million seller album *Summer Breeze*, they became established as one of the nation's top recording duos. Reserved seat tickets will be on sale at the Hopkins Center Box Office, Hanover, N.H. 03755, tel: (603) 646-2422. The first day of sales, June 22, will be for Dartmouth students only. Tickets will be available to the public, cash and carry, with no limit, from June 23; and reservations will be accepted from June 24.

## Rumors Behind the News

### The Level Z Report

I had always looked younger than my age. Even at 22, I was adorned with some of the stubbornest acne ever to blotch a face. Perhaps that's why I'd decided to join the police department; if I didn't look old, the uniform would at least bring me respect. After months of pounding pavement under the bright lights of downtown, I was unexpectedly summoned into the Captain's office. The Chief was a real fire-eater: he demanded results!

Quickly, he praised my record, and then moved to the reason for my presence. "Boy, there's times when crime doesn't come to the police, that's when we go to the crime!", the Captain exclaimed pounding his desk. "The youth of America are being undermined, infiltrated, and subverted by Communist sympathizers — you know — long haired bearded weirdos who model themselves after Castro or that Zappa creature."

"I may look like just an ordinary cop, but I know what goes on out there. Drug abuse among teen-agers is reaching epidemic proportions. Kids are growing up to be lazy welfare cheaters. Something has to be done! From now on your code name is Z-Man and your mission is The Level Z Report."

The Chief's philosophy was heavy, but his plan was simple: I was to pose as a senior at the local high school, get in with the drug ring, and blow the whistle on the degenerates.

In preparation, the Captain put me on a chocolate diet for

two weeks. Finally, I arrived at the High School, my face resembling a pepperoni pizza. There was no hope I would de-pom any cheerleaders.

My first class was history with Miss Needle. Nervously, I glanced about the room for signs of drug abuse. The students' eyes were wide open, fixed on Miss Needle. No crime here! Relieved, I sat back to enjoy the lecture on "The Psychedelic Story." Miss Needle kept using big words like psilocybin, lysergic acid diethylamide, and peyote — I could barely pronounce 'em much less spell 'em!

On my way to the next class, a short red-haired girl asked me if I wanted some Coke. I figured my acne was as bad as it was going to get so I said, "Sure." Besides, I was supposed to act normal. Out of her purse she took a plastic bag of white powder. Powdered Coke? What will American industry think of next?

Politely, I found two glasses of water and, with a giggle saying she'd never had Coke this way before, she mixed the powder and water. There was no color change, no instant carbonation, and not much taste: another product failure. But in keeping with my cover I remarked, "Tastes great!" to which she replied, "What are you doing this weekend, baby?"

I hurriedly excused myself and slipped off to my next class, chemistry with Mr. Roach. Beakers, tubing, and stoppers were strewn everywhere. But at

the count of three, the students set about assembling the debris into a one-hour project: bong building. This was obviously an exercise in constructing a mechanical lung. To test the bong's efficiency, Mr. Roach burned a chunk of brown goo on one opening and drew in smoke at the other. If he coughed, the student received an A, if not, the student failed. No grade inflation here!

Lunch in the cafeteria consisted entirely of pills — red, green, black, yellow. Thank God there wasn't any junk food: my face couldn't take it.

Afternoon — the time seemed to fly and so did I. English class with Mrs. Trip. She talked about a book called *A Separate Reality* and another entitled *Confessions of an English Opium Eater*. The students ate her up. None of this sex and violence stuff!

One class to go, everyone's favorite: math. Just my luck the teacher was giving a one question test: "How high will a 16-year old get on four uppers, five downers, and seven aspirins?" I never did understand the new math.

After the final bell I lit out for headquarters. I was proud to tell the Chief that the Level Z Report was as empty as the High School was of drugs. Those kids sure were wholesome, and they were getting the best education money could buy.

I could only wonder what those kids would someday learn in college.

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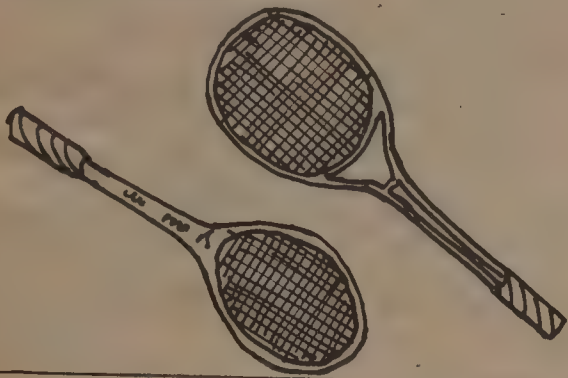
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## Thursday • 15

Reception for artists in Work in Progress exhibit, 8 p.m., Fleming Museum.



## Friday • 16

Walking Tour, "History of Burlington," 10 a.m. - 12 noon. Church Street Center, \$4. Telephone 656-4221.

Union Vote for all service hour employees 7:30 - 9:00 a.m., 11 a.m. - 1 p.m., 4 - 5 p.m. Royall Tyler Theatre.

Thrifty Consumer, 1:10 p.m., "Across the Fence," Channel 3.

An Evening Ceilidh. Stories, Folklore and songs inspired by the Fleming Museum's current exhibit "War." Admission \$1.50. For information, contact Sara Keller at 864-7018.

## Saturday • 18

Orientation for the class of '82 through June 18.

Archeology Seminar, "The relationships between archeological sites and the natural environments in which they are located," with Dr. Dena Dicauze of the University of Massachusetts, Amherst, at the Public Library in Brattleboro, 9:30 a.m.

First Vermont Conference of the National Organization for Women, Goddard College, Plainfield, Vermont. Registration begins at 9 a.m. with activities starting at 10 a.m. For more information, contact Valerie Eckart, 223-5819

Organ recital with Ms. Mary Milkey on the Fisk organ, 8 p.m., UVM Recital Hall, free.

## Sunday • 19

Congressman James Jeffords speaks on energy, "Where ~~to~~ we go from here," 8 p.m., Living Learning Center, Commons 115, no charge.

"The Catscanner - 1 Year Later," part 2 with Albert Ring, M.D. (repeat broadcast), 7:15 a.m., Prognosis WJOY & WQCR.

America's First Victory - Fort Ticonderoga, 5:30 p.m., ETV.

Film showing, "The Forty Day Experience." A feature film on Oscar Ichazo's Africa theory and method in action, 7:30 p.m., Church St. Center, admission \$1.

## Monday • 20

Workshop, "Assertiveness on the Job," 7 - 10 p.m. Church Street Center, with Kay Frances Schmucker. Pre-registration required; \$6. Telephone 656-4221.

Film showing, "The Forty Day Experience," 7:30 p.m., Church Street Center. Admission \$1.

Scottish Country Dancing, 7:30 p.m., Southwick Ballroom, free.

Orientation for Class of '82 through June 20.

## Tuesday • 21

Staff Council Meeting, 12 p.m., Memorial Lounge.

Children's film, "Dr. Doolittle," 101 Votey Building; 1:30 p.m., admission 50 cents.

Chelsea Health Center, 1:10 p.m., "Across the Fence," Channel 3.

# Cynic Calendar

## Wednesday • 21

Children's film, "Dr. Doolittle," 101 Votey Building, 1:30 p.m., admission 50 cents.

Psychology Conference, the 4th Annual Vermont Conference on the Primary Prevention of Psychopathology: "Promoting Competence and Coping During Adulthood," through June 24; for information, call Barbara York at 658-2680.

Food for Youth: Spreads for Bread and Crackers, 1:10 p.m., "Across the Fence," Channel 3.

Gardening, 8 p.m., Consumer Hotline, ETV.

## Thursday • 22

THURSDAY, JUNE 22

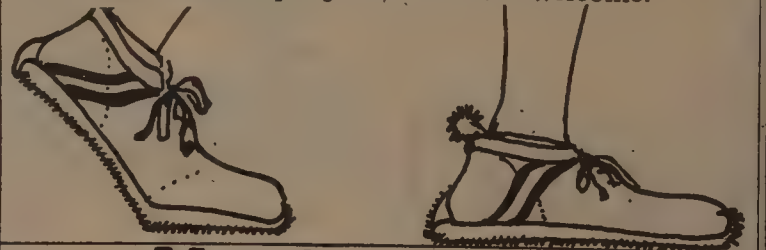
Children's film, "Dr. Doolittle," 101 Votey Building, 1:30 p.m., admission 50 cents.

Vermont Livestock Day: Goats, Sheep & Beef Cattle, 1:10 p.m. "Across the Fence," Channel 3.

## Friday • 23

Walking Tour, "History of Burlington," 10 a.m. - 12 noon, Church Street Center, with Lillian Baker Carlisle. Pre-registration required: \$4. Telephone 656-4221.

Poetry reading, 8 p.m., Church Street Center, with Mike Jewel and Shep Ogden, donations welcome.



## Saturday • 24

Orientation for Class of '82 through June 25.



## Sunday • 25

No calendar events listed.

## Monday • 26

Workshop, "Asserting Yourself in Your Relationships," 7 - 10 p.m., Church Street Center, with Kay Frances Schmucker. Pre-registration required, \$6. Telephone 656-4221.

Scottish Country Dancing, 7:30 p.m., Southwick Ballroom, free.

## Tuesday • 27

Children's film, "Zebra in the Kitchen" 101 Votey Building, 1:30 p.m., admission 50 cents.

Workshop, The Step Family: Making It Work, 7 - 10 p.m., Church Street Center, with June and William Noble. Pre-registration required: \$6. Telephone 656-4221.



## Wednesday • 28

Lecture series, Horses and Horsemanship: Horse Care and Stable Management, 10 a.m., Morgan Horse Farm, with Dr. Donald Bach. Fee \$1.

Children's film, "Zebra in the Kitchen," 101 Votey Building, 1:30 p.m., admission 50 cents.

Workshop, Vermont Owner/Builder Series: Climatic Site Planning, 6:30 - 9 p.m. Church Street Center, with Paul Hanke. Pre-registration required, \$5. Telephone 656-4221.

David M. Warshaw, physiology and biophysics, 9 a.m. in room C-219, Given Building, presenting "Direct Correlation Between Structure and Arterial Resistance Vessels in Young and Old Spontaneously Hypertensive Rats" for the Doctor of Philosophy Degree. Open to the University Community.



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# The Next Issue of The Summer Cynic...

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The Demonstration at Seabrook  
U.S. Customs at Highgate  
Gambling in Atlantic City

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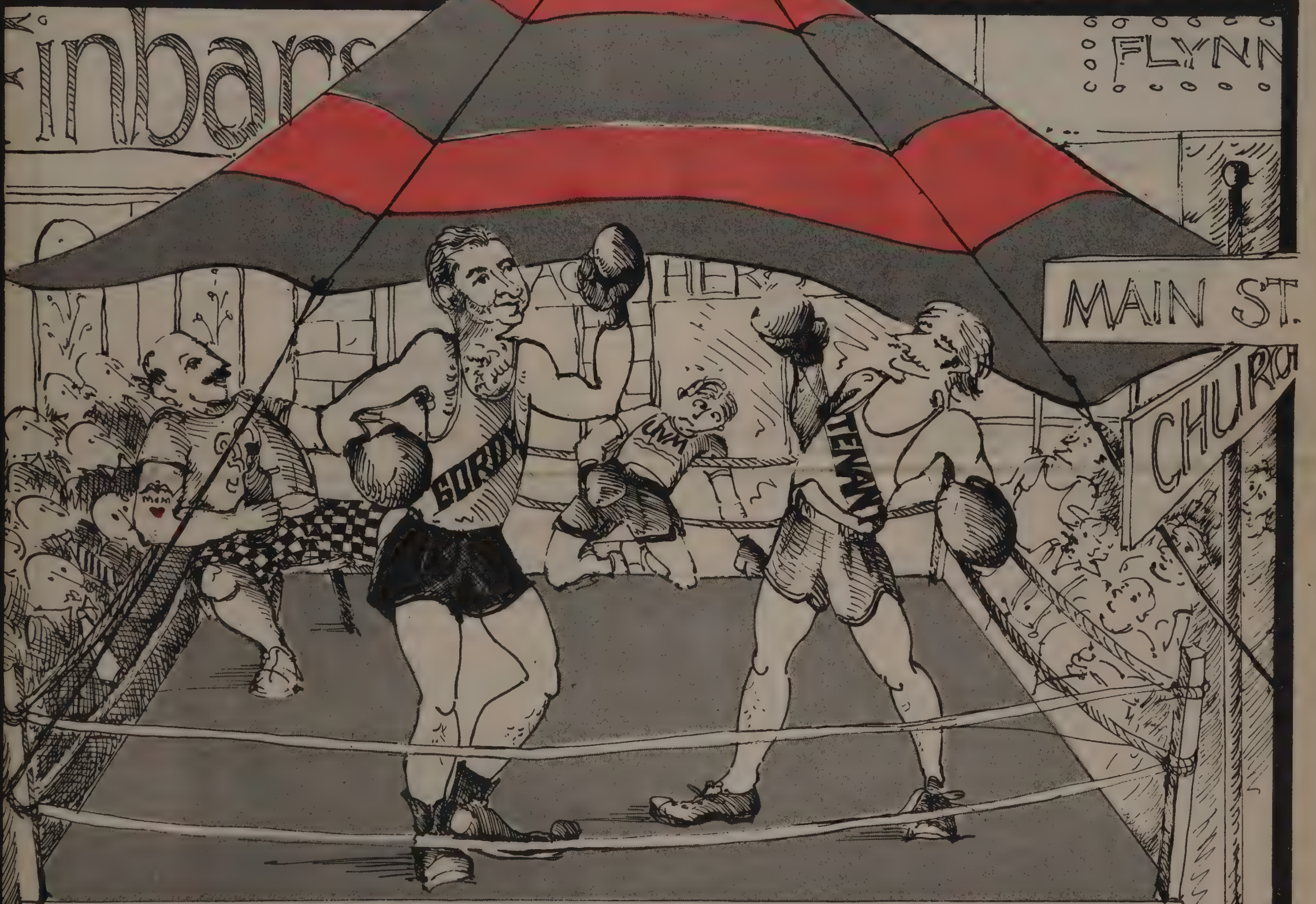
INSIDE: Shakespeare, Sharks, Stones



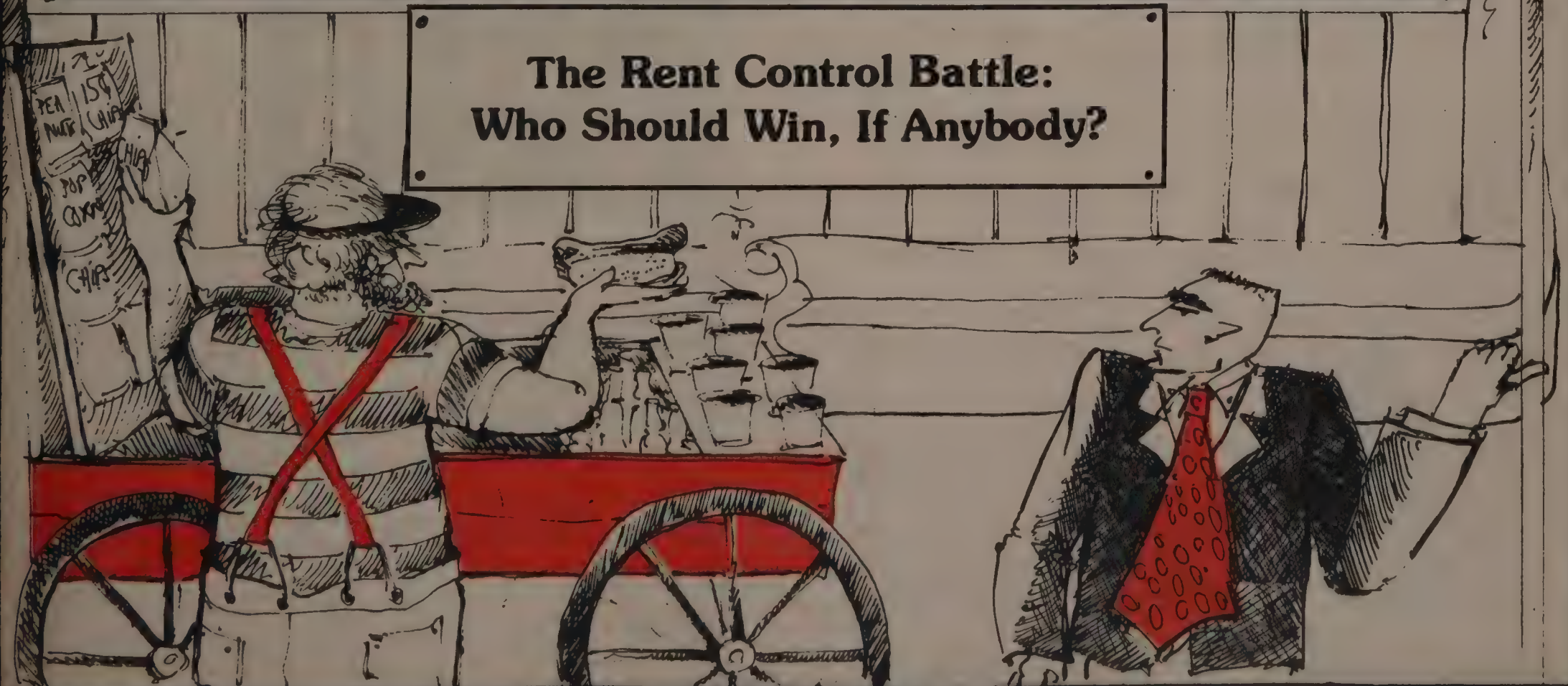
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VOLUME IV NUMBER 2

JUNE 29, 1978



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## HIGHLIGHTS

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**NEW ENGLAND:** Why the Clamshell 'went legit' and a report from the rally at Seabrook. .... 5

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## SUMMER CYNIC

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JUNE 29, 1978




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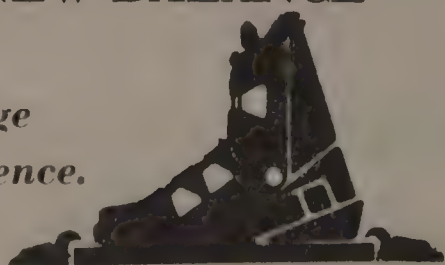
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## On-Campus

### Jeffords: Among the Sun Kings of Congress

Faced with the possibility of coal strikes, the threat of oil embargoes and price hikes, natural gas shortages, and doubts about nuclear power, America is looking for safe, decentralized systems to meet its growing energy demands. It seems ironic that Vermont, with the most cloudy days in the U.S., has produced one of the leading advocates of solar power. From climbing Maine's Cadillac Mountain on Sun Day to catch the nation's earliest sun rise, to pushing for a Burlington solar plant, Rep. James Jeffords has been at the forefront of the struggle to convert America to renewable solar energy.

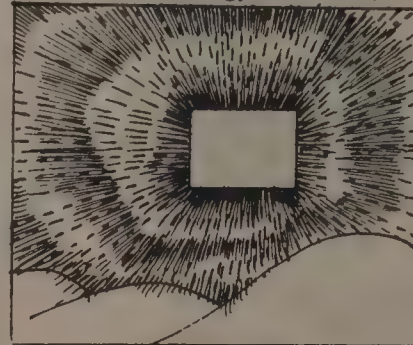
In a recent interview, Jeffords was optimistic about the widespread interest in solar energy and outlined plans for implementing solar power nationally and internationally. But some of Jeffords' concerns were back home. "In New England, we are at the end of the fossil fuel pipeline. It's important that we find energy systems not dependent on fossil fuels, and technological answers are best for us. The only other solution is nuclear which has safety and waste disposal problems. We must look for energy sources we can build at home."

The popular philosophy behind solar power comes from the late E. F. Schumacher's concept of "appropriate technology" which is "simpler, cheaper, and freer — a technology to which everyone can gain admittance." Schumacher called for a self-sufficient technology "with a human face," and his classic *Small is Beautiful* is aptly subtitled *Economics as if People Mattered*.

Today, solar power provides less than 1% of America's energy needs: mostly because solar is more expensive than non-renewable sources (oil, coal, gas, and nuclear). But enormous subsidies have yet to be granted to encourage the mass production of solar collectors. During the past four years, less than one billion federal dollars were spent on solar research and development. Jeffords was critical of the government's weak commitment, and called for the dismissal of Department of Energy chief James Schlesinger. "He's so biased in favor of nuclear; even when he tries not to be biased against solar, it shows through. He's convinced we're a bunch of freaks spreading propaganda. The present request for solar research and marketing is \$560 million. The Carter Administration is asking for \$370 million which is below last year's funding."

Jeffords added, "Anyone would be an idiot not to find out if solar advocates are right or not. They are reliable people

who have done a lot of study." The two-term Congressman conceded that solar may not be a short run energy solution, but



he cited a Council on Environmental Quality (CEQ) study estimating that 25% of

about 80 senators and congressmen and wide range of outside interests, who are committed to developing solar technologies as soon as possible through aggressive federal leadership. The solar strategy is to build up commercial markets to reduce the per unit cost of solar equipment. The transition to renewable energy sources will require large incentives and subsidies, including tax credits for home-owners and businesses, a Solar Bank for low-interest loans; converting government buildings to solar, and introducing solar to less developed countries.

The international market presents the most immediate hope. In the Third World countries, energy costs are so high that solar is cost competitive now. According to Jeffords, the world-wide promotion of solar power offers an alternative to the problems of supplying nuclear facilities to relatively unstable countries; and by exporting solar technology, the U.S. would improve its balance of payments and world image. The development of foreign markets would also make solar more competitive sooner in the U.S. The Department of Commerce is planning a global survey of potential solar markets; and the United Nations is moving to form a solar and appropriate technologies task force.

Jeffords is modest about his solar leadership: "If I were on one of the energy committees, I would be more of a leader. We're



Jim Jeffords: One of the House's leading advocates of solar energy

America's energy will come from the sun by 2025; and by 1985, solar energy costs will be competitive with 40% of current energy sources. But solar is not a far-off dream; already in Tokyo, nearly every house has a solar hot water heating system; and in the U.S. solar can reduce home heating fuel needs by up to 75%. Jeffords concluded, "In the next century, solar will be the primary answer."

The massive switch to solar won't be easy. In a highly organized, aging society, ingrained practices, rigid institutions and habits are an impressive wall of resistance to change. In particular, the large corporations which control non-renewable energy have been fearfully skeptical of a solar revolution.

Although the National Energy Act is still stalled in Congress, sentiment for solar is growing on Capitol Hill. "What happened on Sun Day was enough to strike fear in the fear of any politician. I hope it did in the President's heart," said Jeffords, a founding member of the Congressional Solar Coalition.

Created in December 1976, the coalition is a loose group of

trying to work outside the committee structure by amending bills on the House floor." Still, Jeffords deserves credit for doubling last year's solar budget. This year, he added amendments to the CETA bill to train people how to install solar equipment. And two years ago, Jeffords worked hard for a Burlington solar power plant using photovoltaic cells which operate even on sunless days. Jeffords reasoned that if solar worked in cloudy Burlington, it would work anywhere!

However gung-ho, Jeffords pointed out several problems with solar. Solar power plants providing cities with electricity would be mostly peak load plants. Especially at night, anyone relying on solar would need a back up system. Poor people may bear high electricity rates if they can't afford solar. And people who build solar units must be protected from neighbors blocking the sun.

All is not easy in promoting the advantages of using the sun's rays. Jeffords related his most difficult Sun Day experience was following Jackson Browne's act and trying to talk seriously about solar to 10,000 people looped on beer without getting thrown off the stage!

—Tom Daniels





A Clamshell Alliance leader discusses non-violent tactics with Affinity Group members.

The entrance to the Seabrook Station.

Photos by Rob Swanson

## Seabrook '78

Construction continues at the twin unit nuclear power plant site at Seabrook, New Hampshire. The Public Service Company of New Hampshire (PSC), the state's largest electric utility which is funding the construction of the plant, estimates that the first reactor is 15% complete and is scheduled to be in operation sometime in 1984.

The Clamshell Alliance, a broad-based group which has been actively opposing construction of the plant for several years now, targeted the site last weekend as they staged a three-day demonstration with the permission and cooperation of the PSC and the state of New Hampshire. The demonstration, which actually resembled an alternative energy fair, was held on an eighteen acre parcel of land, formerly Seabrook's town dump, but now part of the 715 acre zone where the nuclear plant complex will sprawl. Woodchips had been spread on parts of the demo site by the PSC to spruce up the otherwise barren area.

Solar ovens, windmills, methane toilets, tee pees and vegetarian food stands were among the exhibits which lined open spaces at the demo site. Dozens of organizations passed out literature and conducted applications of alternative energy sources. Included among the organizations were the Mobilization for Survival, an international group dedicated to the disarmament of nuclear weapons; the Rocky Flats Truth Force, which is working towards the shut down of the federally-owned Rocky Flats weapons production plant outside Denver, Colorado where plutonium triggers are produced for nuclear weapons; and the University of Vermont Extension Service, who provided solar-baked cookies, popcorn, and other food.

Estimates of the event's attendance figure, including both Clamshell members and the general public, varied from a low of 4,000 to a high of 20,000. Most estimates fell in the range of 6,000 to 12,000. Several thousand 'clams,' or members of the Clamshell Alliance, camped in the woods of the demo site for two nights, while the general public was allowed on the site during day time hours only.

### 'An Alternative Energy Fair?'

Story  
by Clamshell  
Alliance member  
Peter MacAusland

The current cost estimate for Seabrook Station, as it is named at the front gate, is 2.3 billion dollars. The construction of the first of two nuclear reactors is taking place in an eighty acre zone; it is enclosed by two eight foot high chain link fences with five strands of barbed wire on top. At times, the work force at Seabrook Station reaches 2,000 workers. Work is done twenty-four hours a day, seven days a week. At nighttime, the construction area resembles a scene out of the movie *2001*. Floodlights illuminate the ten story tall concrete making factory and the half dozen cranes which break up the skyline. It is a sight to see.

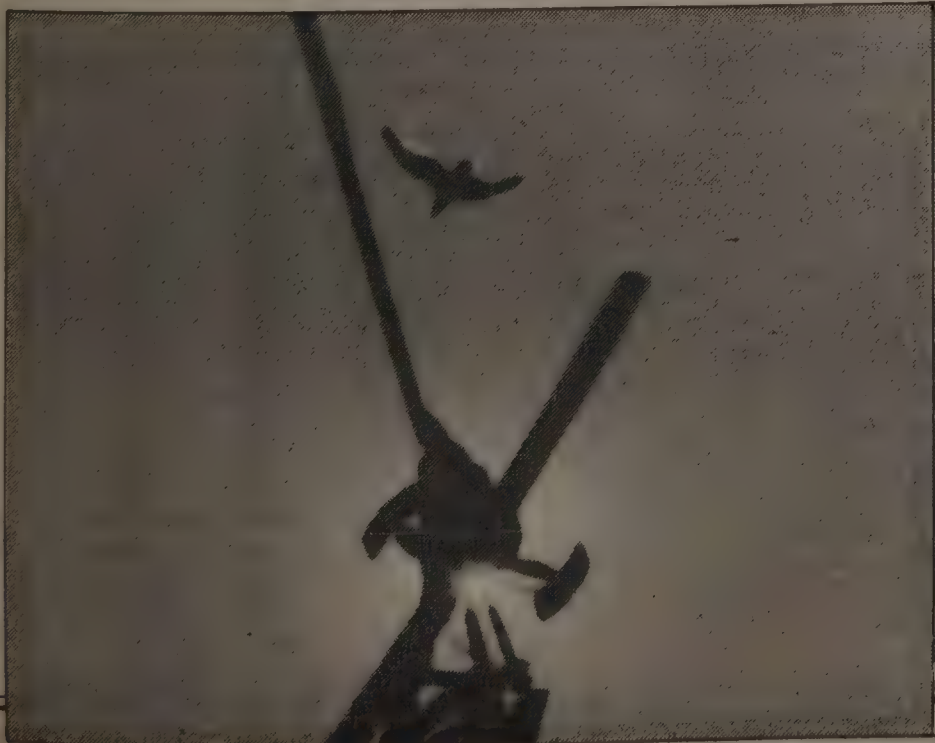
Last weekend's action had been originally planned as an occupation. The Clamshell Alliance had organized three previous occupations at the site. At the first, on August 1, 1976, eighteen Clamshell members marched onto the site, via railroad tracks, and were arrested for criminal trespassing. The second occupation happened less than three weeks later, on

August 18, and one hundred-eighty arrests resulted. Last year, the third occupation began on May 1, with several thousand clams, all who had received non-violent training, occupying the parking lot located adjacent to the construction area. The following day, 1414 arrests were made and the event received world-wide attention.

In the fall of 1977, the Clamshell Alliance announced plans for a fourth occupation, to take place June 24, 1978. Meanwhile, the state of New Hampshire prepared for a potential confrontation. New Hampshire Governor Meldrim Thompson and Attorney General Thomas Rath repeatedly stated that 'law and order' would be maintained at Seabrook Station through whatever means were necessary. Religious organizations requested permission to act as observers. One month before the fourth occupation, Rath proposed that a legal demonstration take place rather than an occupation. Although they initially rejected the proposal, the coordinating committee of the Clamshell, composed of twenty-five regional representatives from throughout New England states, New York and other areas, decided on June 10 that the occupation be 'cancelled' and that the Clamshell would accept the Rath proposal. The switch from an occupation to a demonstration was justified by the threat of a hardline approach by state authorities should Clamshell attempt to occupy the site. Also, while local citizenry apparently oppose the plant, they were going to withdraw support of the Clamshell for fear of violence.

The demonstration was successful in ways, however. No arrests were made and because of the peaceful and lawful nature of the event, attendance increased. It was a weekend where nuclear education was plentiful and free; where veteran occupiers were reunited; and where discussion of the Clams' future abounded.

Construction continues at Seabrook Station while the Clamshell will continue to research methods to permanently stop nuclear power from being generated in Seabrook, New Hampshire.



alternative energy systems

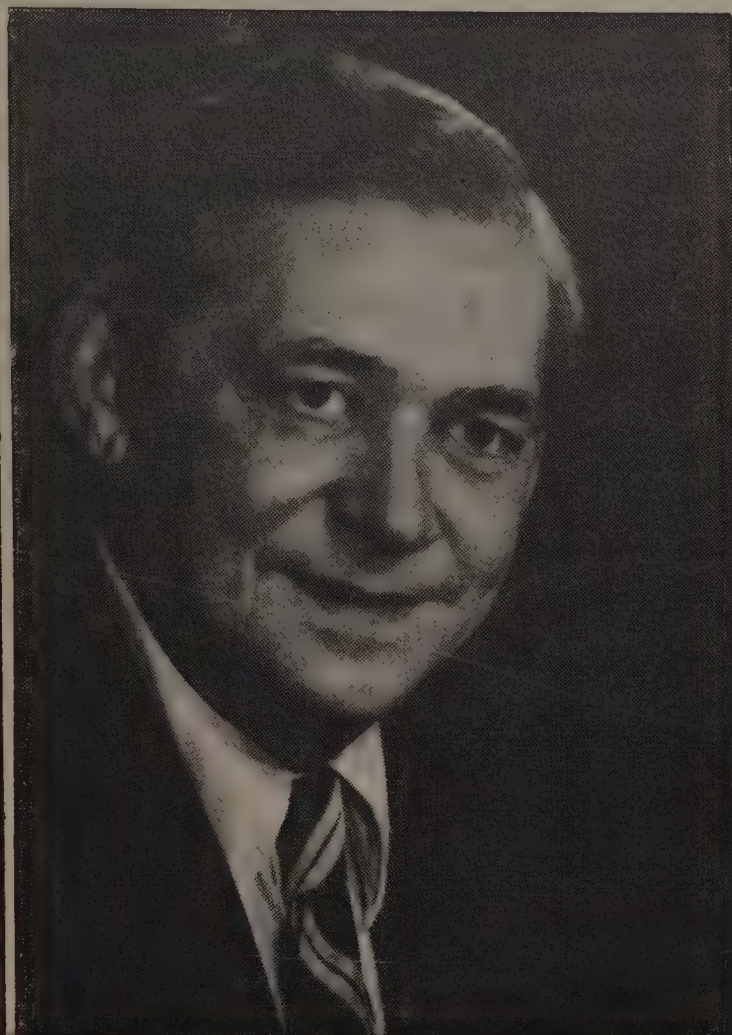
Jackson Browne and Pete Seeger jam for 5,000 Clams.



# Cover Story

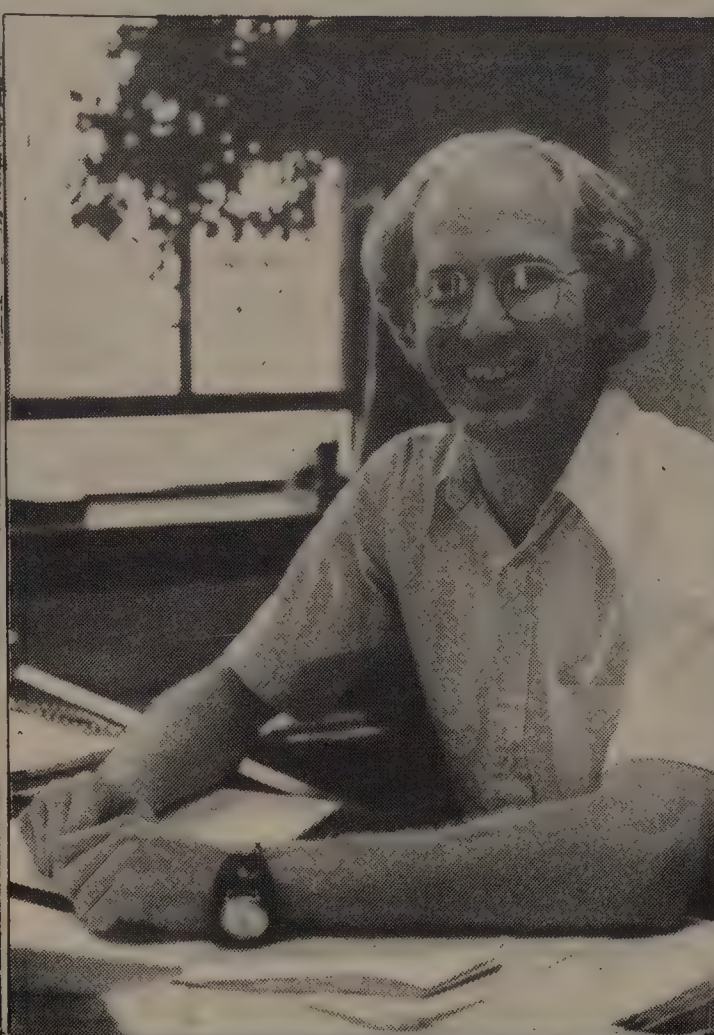
City Hall vs. the BTOC:

## The Rhetorical Battle For Rent Control



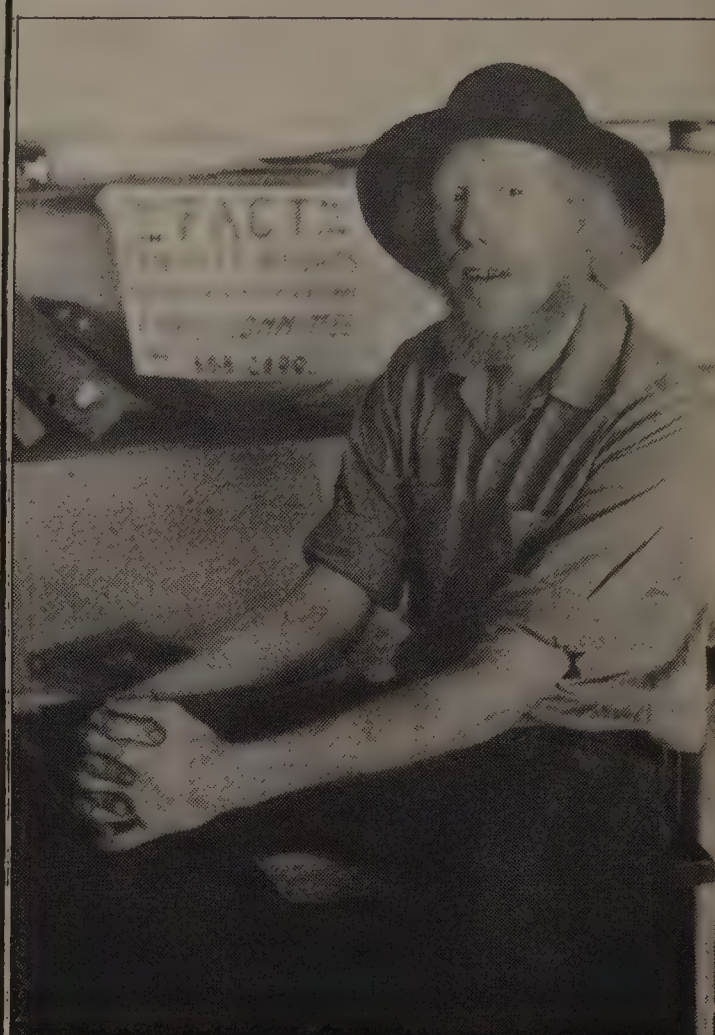
**"Some rentals are high, but I don't feel that rent control is the answer..."**

**Mayor Gordon Paquette**



**"If students were removed from Burlington, it would have almost the same effect as rent control."**

**David Watts  
lawyer, Vermont Legal Aid**



**"Under the Base Year Market Formula for Rent Control, most rents will go down except those that are already fair.."**

**Burlington Tenants  
Organizing Committee**

Between the charges and countercharges about the feasibility of a rent control program in Burlington lies a real and pressing housing shortage. According to Burlington Planning Director Randall Kamerbeek, "three thousand units of new housing are needed to alleviate Burlington's housing problem. Barry Levine, spokesman for the Burlington Tenants Organizing Committee (BTOC), claims "between five and seven thousand units are needed to correct the present shortage of available housing. As a result the demand for housing in Burlington far outweighs the supply. In a free market system, when the suppliers are in control of the market, prices will be high. Coupled with this are skyrocketing property values, speculation within the real estate field, and a large number of students able to pay a disproportionately high part of their income for rent. Consequently, rents throughout the city have soared.

As a possible solution to the problem of increasing rents in

Burlington, the BTOC has proposed the Base Year Market Value Formula for Rent Control. Under this program, landlords would be held to an 8% profit on the 1976 fair market value of their property over and above legitimate operating expenses (sewage and water tax, maintenance, garbage removal, heat and/or utility costs, fire and liability insurance, and capital improvements).

As an apparent incentive to long-term ownership and maintenance of a building, the program includes a profit increase allowance for every four years a person owns a building. After a renter has owned his house for four years, an 8½% profit would be allowed, after eight years, an 8¾% profit, and after twelve years of ownership, a 9% profit could be realized. UVM Economics professor Tim Bates, who proposed the idea of graduated rate of return says profits allowed under this program are "generous."

The program also includes provisions for eviction control. A tenant could be evicted for

damaging property, continually creating a nuisance, not attempting to pay, or being two or more months behind on his rent, or if the landlord chooses to move back into his house. Presently, a tenant can be evicted for any reason the landlord deems suitable.

Rent Control would be a city-run program, with a Rent Control Administrator to handle complaints and make basic decisions. A landlord or tenant who disagrees will go to a Rent Control Board, made up of tenants and city officials. Their decisions will be final. The cost of such an office in Boston costs about \$5.60 per unit per year in 1972. Barry Levine, spokesman for the BTOC, said the cost of such an office in Burlington will be close to the Boston figure. The fee would be shared equally by landlord and tenant.

The legal questions surrounding the implementation of such a proposal have yet to be answered. Presently, no state laws or any notice in the Burlington city charter gives Burlington the authority to establish rent control. According to David Watts, an attorney with the Vermont Legal Aid Office,

Burlington could either enact a rent control ordinance or go to the state legislature and have the city charter amended to give them the power to enact rent control. Watts added, however, even though the city may be right in wanting to enact rent control, there is still a "significant" legal question as to whether they could win in court.

Mayor Gordon Paquette contends the BTOC plan for rent control would be "unconstitutional." The plan calls for no rent control on new construction, and an 8% profit ceiling for only landlords owning existing rental property. Restricting one man's profits and not another's, said the mayor, is not "constitutionally right." He further charges that rent control "hasn't worked" and leads to abandonment and deterioration of buildings, and reduces the number of available rental units.

By controlling rent in one section of town and not on newly constructed units, new investment would be discouraged according to Planning Director Randall Kamerbeek. He said new investors buying existing

property would be trying to pay off a 12-14% mortgage, and clearing only an 8% profit. In addition, without controls on new units, low and moderate income people would not be able to afford the rent; and if the BTOC is advocating low and moderate rents, why are they not asking for controls on new construction?

Yet, the BTOC contends the exemption of newly built multi-family units from controls may even serve as an incentive to build. They point out that in New Jersey, new construction in rent controlled cities between 1970-1976 was greater than in non-controlled cities.

Countering the argument that rent control leads to abandonment and deterioration, the BTOC claims the system through tax shelters, capital gains, accelerated depreciation allowances, and soft, uncontrolled upkeep regulations encourage landowners not to improve their property. Levine said slums become worth more now because of inflated land values, therefore why should owners maintain buildings?

The BTOC also questions Burlington's monetary priorities.

*John Letteri serves an intern at the Burlington Free Press, as well as the Ass't to the Editor of the Cynic.*

Swanson Photos

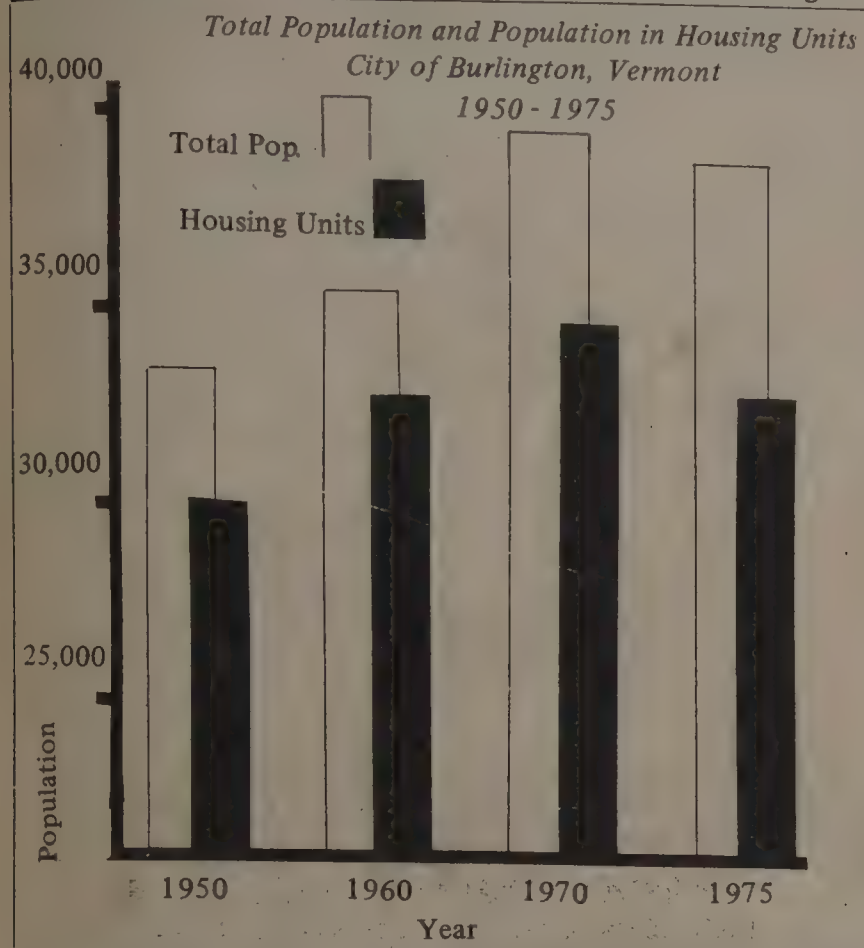


If the city can afford \$50,000 defending their stance against Pyramid Mall and between five and seven million dollars for its own mall, why can't they build some low and moderate rent housing?

Paquette said Burlington is spending this money to expand its tax base so it can afford to take the burden off the middle class taxpayer. Through the easing of zoning regulations, the rehabilitation of 350 subsidized

parties agree that in the area of three to five thousand units is needed to relieve Burlington's housing shortage. If however these new units are not under rent control, would low and moderate income people be able to afford them?

The vacancy rate in Burlington, according to BTOC spokesman Barry Levine, is .5%. A BTOC pamphlet claims it is 6%, and David Watts, attorney with the Vermont Legal Aid



rental units in the King Street area, and the building of 500 more rental units under the Burlington Housing Authority, the city is making efforts to provide low rent housing and encourage investment, said Paquette. He added that commercial expansion strengthens the city's tax base, keeps personal taxes lower and rent increases to a minimum.

The city of Burlington is simply not the booming, prosperous neighborhood many believe it to be. According to Kamerbeek, Burlington's tax base is growing at half the rate of the rest of Chittenden County's, and the rate of the city's tax rate growth is not keeping up with inflation. In addition, the city has seen its dependence on federal and state funds grow from \$360,000 in 1950 to over \$6,000,000 in 1977. Burlington has experienced a net decline in population from 1970-1975 of .5%. Complicating this is an "unhealthy" population graph showing the largest percentage of Burlington's population to be under 25 and over 54. Kamerbeek said these two groups are the most heavily dependent on governmental services and assistance. They are less likely to make large consumer purchases than the group from 25-54, who have simply "moved out" he said. Finally, Burlington and Winooski house 98% of the people in Chittenden County who receive governmental assistance. The city has some "real" financial problems, Kamerbeek said.

\*\*\*\*\*

Thus, the Burlington housing shortage is left unresolved amidst rhetoric about rent control. Although rent control might keep rents at a level that low and moderate income people can afford, the fact that the program will not include any new housing creates a contradiction in terms. Both

Office, claims it is around .2%. Who is correct?

Levine contends the problem of the housing shortage is the result of "the free market system losing its ability to house their people." UVM Economics Professor Timothy Bates says the free market system "does not claim" to promote meeting people's needs, but rather "to supply according to the ability to pay." Levine represents a tenant's advocacy group, and inaccurate statements do not help solve Burlington's housing shortage.

Representatives of the BTOC waited three hours in a "hot and stifling room" before the Burlington Board of Aldermen permitted them into their meeting for a presentation on the need for rent control. The BTOC had collected 2600 signatures in favor of rent control and the mayor's own Housing and Development Task Force recommended a study of Rent Control for Burlington. Yet, the aldermen see their legislators.

A quote from a BTOC pamphlet says, "There are many untruths about rent control, being spread by those who profit from high units. 'It doesn't work' claims the landlords, speculators, and their friends in media and government."

Action and rhetoric by both parties suggests that neither has outgrown the style of the 1960's with the "establishment" on one side and "the radicals" on the other. Claims and counterclaims, sometimes inaccurate, accomplish nothing but a clogging of any possible path to a solution to the housing shortage. It is time that both sides should carefully study what the effects of rent control in Burlington would be, determine its feasibility or not, and act on it. Realistic thinking, careful study, and constructive ideas are necessary if Burlington's housing crisis is to be relieved.

John Letteri

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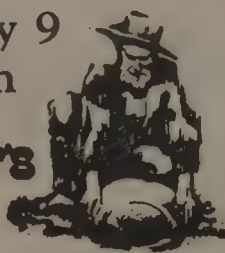
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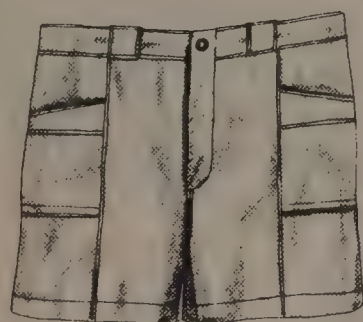
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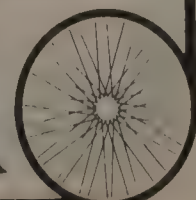
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## Summer Travel

# Atlantic City: Still Waiting for the New Era

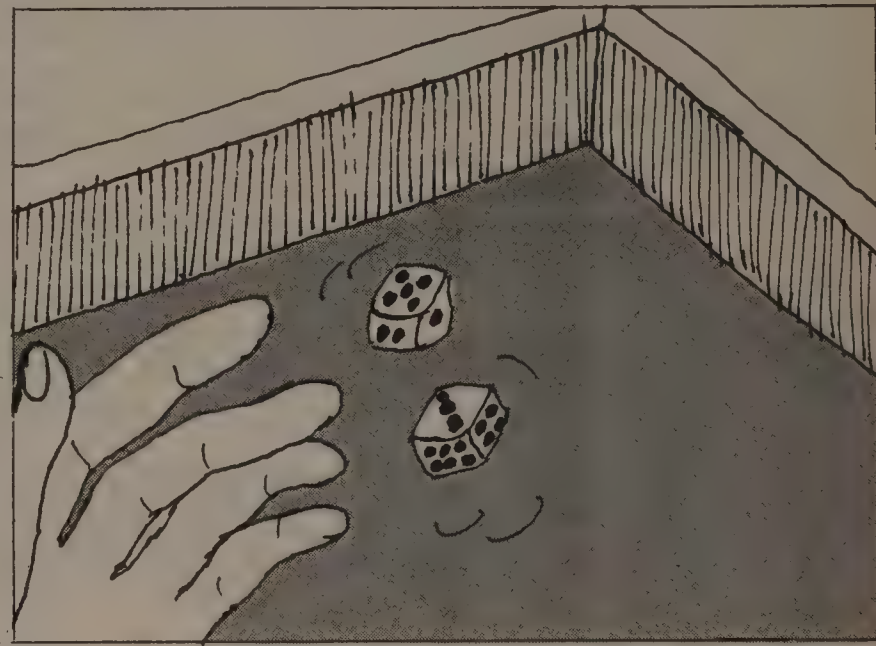
An advertisement in a recent New Jersey magazine reads: "Funny, nobody's laughing at Atlantic City anymore."

And indeed, the atmosphere there seems to be one of expectancy, rather than ridicule. The dapper executives sporting Sears' sportsjackets and convention stickers are back on the boardwalk again, with smiles on their faces and dollar signs in their eyes. Black and Puerto Rican kids from the low income districts are roaming their familiar territory; gawking in bewilderment and wondering when their childhood hangouts will be replaced with casinos or ritzy novelty shops. There's a lot more activity on the Atlantic City boardwalk nowadays; and like the advertisement says, nobody's laughing.

It wasn't until recently that Atlantic City had anything to laugh about. What had been the

bicentennial year, gambling officially became legal in Atlantic City. This past May, the first casino there — Resorts International — was opened to the public. It was celebrated as the start of a new era for Atlantic City: the casino era; the beginning of economic recovery and social rehabilitation.

Resorts International is still the only casino running in Atlantic City, and it hasn't as yet made much of a difference. But it has brought jobs to a city that in September of last year had an 11% unemployment rate. A security manager at Resorts International reported that some 1700 people are employed at the 1001-room hotel/casino; all of them coming from Atlantic City or nearby. By 1990, it has been estimated, there will be twenty casinos in Atlantic City, providing approximately 100,000 jobs.



resort capital of the East in the 1920's had plummeted to the status of a sleazy tourist trap by the 1950's. The advent of long ranging transportation had made far-away places more accessible, and more appealing. Florida and the Caribbean became the places to go; Atlantic City became a dive. Teenagers and middle-class locals were left as the mainstay of the tourist trade, and the once-famous resort deteriorated. The only forms of renovation were foreclosures and arson.

In 1974, a referendum proposing legalized gambling was voted on, but with Northern New Jersey, the church, and the senior citizens all opposed, it failed. Anti-gambling campaigners promised that Atlantic City could be saved without vice. Two years later, with the city still on the brink of an economic collapse, the vice looked a little nicer. A referendum was again brought to the voters. This time, however, a tax rebate was offered to the elderly, and a set of regulations were imposed on the size of would-be gambling houses, indicating that at least the vice would be a governed one.

In November of the

But gambling may bring more to this town than employment. It may bring a whole new clientele that — unlike Atlantic City's present tourist trade — can support the gambling industry. One man avidly supporting this trend is Reese Palley, a native of Atlantic City, and a millionaire known internationally for his zany extravagance. It is reported that he once flew 750 of his closest friends to Paris for the weekend, to celebrate his 50th birthday. He also likes sailing in the Bermuda Triangle.

Palley makes most of his income from a small but exquisite novelty shop he owns inside of Resorts International. It caters, as he puts it, "to the very rich." Palley loves wealth, and he would like to see more of it in Atlantic City. And so would the rest of the gambling industry, because a customer that can afford Palley's exuberantly priced collection of Edward Boem's porcelain artistry can probably afford a round or two at the \$25 minimum black-jack table.

Palley's isn't the only expensive place on the boardwalk. There are other art





Photo by Greg Kohl

and novelty shops, as well as clothing and jewelry stores intended for the upper class. As Casinos buy into land (Resorts International, for example, owns about two blocks on the boardwalk), many merchants believe the rents will become inflated.

"They're (the gambling industry) a big business, so naturally they're going to want higher rents," said one shop-owner that predicted that she would be forced out of the boardwalk by Labor Day. "They want to attract rich people and expensive stores." But she also maintained that it was Atlantic City's only alternative and conceded that without gambling she would probably be out of business soon anyway.

One issue that plagues Atlantic City is crime, organized and unorganized. Police Chief William Brink estimates that criminal acts could increase by as much as 50% with the onset of gambling casinos, and that many of them (white collar offenses, in particular) will be new to his men. Brink further complains that he is understaffed and unable to support a worthy police force on his "nickel and dime budget."

That the mafia might want to move in on legalized gambling would come as no surprise to state and local officials. Some evidence suggests that they have already tried:

—Two restaurants, Cassanova's and Le Bristo, have been under surveillance for possible connections with underworld families. One of them, Le Bristo, has been denied a state liquor licence although the reasons for this are unknown.

—A member of the Gambino crime family has attempted to purchase a casino. His offer was \$12 million, but he could not explain how he intended to raise the amount.

—The Bally Corp., which is in the process of designing a casino,

recently had to fire an employee because of his alleged connections with the underground in New Jersey.

—Caesar's World Inc., which is also planning a casino, has been investigated because of reputed negotiations with a mafia lawyer in Miami.

—Angelo Bruno, a known mafioso from Philadelphia, is now settled and employed in Atlantic City. His business John's Wholesale Distributors, has tripled its profits since the gambling referendum was passed.

But even if the mafia stays out, and the rich people move in — which is what Atlantic City is hoping for — there will still be a housing problem, because much of the city is run down. The blacks on the south side, and the Puerto Ricans on the north side both claim that there is a housing shortage. They made their feelings known this May by picketing in front of the Resorts International on opening day.

One suggestion has been to fill in Atlantic City's 4800 acres of wetlands. Contracting unions applaud this idea, for they see the wetlands as an unused potential. The State Department of Environmental Protection, however, says no. Their opinion is that the wetlands are a valuable wildlife asset.

Whether the wetlands survive, and whether the poor are going to be "renovated" out of their homes depends ultimately upon the extent that gambling and its desired clientele settle into the city. It's difficult to tell at this time, whether Atlantic City has attracted a lot of serious gamblers. The crowd I saw there seemed primarily concerned with fun and relaxation, and most of those I talked to had never gambled before.

One elderly man from New Jersey told me that he had lost about \$80 at the same slot machine he was playing at the moment. He seemed rather undisturbed by it all, and I asked

him if he had ever lost that much money before.

"Haw, but what the hell? I'm old," he said, "besides, I can lose my money any way I want, and it's fun."

Just then, the machine rattled and a prize of several dollars spilt onto the gully below. "Correction!" he announced, "I am now down only 65 dollars..."

I saw quite a few jackpot winners on the one-armed bandits, but none of them were my doing. My own efforts were spent meagerly on fifteen silver dollars which I managed to hold onto for not quite half an hour. My first two plays won me twenty dollars, but like the extremist I am, I continued (stick a carrot in front of my nose and I'll walk for miles). It wasn't long before I was extremely broke.

The Resorts International casino room is at a constant din sparkled simultaneously with elation and disappointment. Its decor is actually in its people, for they seem to cover every inch of the place. The slot machines columnize the crowds into straight and steady lines, while the black-jack, baccarat, and craps tables resemble swells of disturbance within the smooth circulation of normally meandering people. Waitresses with skin-tight mini-skirts force their way through the crowd with restrained hostility. Security guards stroll around with walkie-talkies looking for prostitutes and what one of them referred to as "anyone just standing around and watching for big winners to hit later."

The novelty of a casino in Atlantic City has not worn off yet; and the townspeople — who shun the dress code — are always being stopped at the door. "But I just want to look!" they say. And who can blame them; it's the first time that big money has gone around in their town in years.

—Randy McMullen

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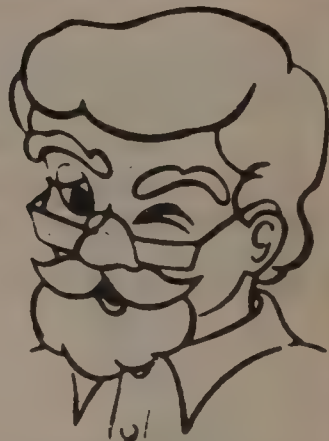
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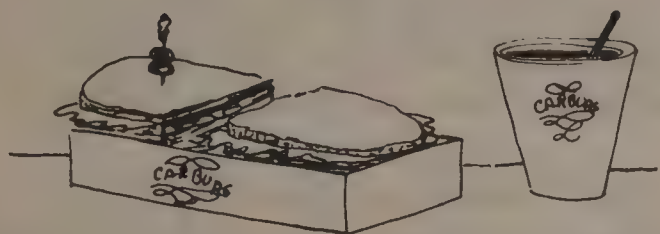


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## RUN FOR YOUR LIFE !

Medical expenses are increasing annually in the United States. An estimated \$200 billion or 20% of the gross national product will be spent this year on drugs, x-rays, surgery, physicians' fees, lab tests, etc.

Clearly, the medical establishment has become a threat to the average American's budget, yet it is ironic, since most laymen cooperate so freely. That is why "self-care" has become medicine's fastest-rolling new bandwagon: the idea of self-care is that health care should, to some degree, be taken out of the hands of physicians and put back into the hands of consumers; the stress being placed on more self-reliance. People should start taking greater responsibility for the prevention and treatment of at least some illnesses.

About 50% to 80% of the people who see a physician have a self-limiting condition, or some problem that can't be treated or doesn't exist, such as simple colds, agree most doctors. Additionally, a large number of people that are justified in visiting a doctor have illnesses that are partially or completely preventable illnesses, including the emphysema and lung cancer associated with heavy smoking; liver disease associated with heavy drinking; breast cancer, resulting from irresponsible judgment by women who are either incapable of spotting the symptoms or who deliberately choose to ignore them; the anemia and nutrition-related diseases resulting from improper diet; peptic ulcers, caused by emotional difficulties or an overconsumption of rich irritants as aspirin or coffee; and many others. The National Cancer Institute recently suggested that close to 90% of all cancers are related to environmental factors and are thus, hypothetically, preventable.

One of the problems of orthodox medicine is that it produces physicians who are only capable of diagnosing and treating "disease." "Health care" is really only "illness care." This, in effect, leaves people to fend for themselves if they are interested in preventing illness. Admittedly, there is some attempt by physicians to prevent illness such as the campaign to reduce overeating and increase exercise; yet their approach is generally curative. As an example of the merit of prevention, medical self-care is definitely *not* an effort to do away with doctors. Indeed, much of the present support for self-care comes from within the health professions. Government health officials, health insurance companies, and leaders of the medical profession seem to agree with the prediction that "one of the most exciting things that is going to happen in the next ten years will be the increasing involvement of patients in their own health care."

Self-care enables the doctor to

Barry Gustin is the Summer  
Cynic summer health columnist



## To what extent should patients become involved in their own health and illness care? When is a visit to the doctor truly warranted?

play a greater role as an educator. Also, self-care means that doctors won't have to spend the majority of their time seeing colds and nosebleeds. Instead, they can devote more time to patients having serious illness.

To what extent should patients become involved in their own health and illness care? When is a visit to the doctor truly warranted? With regard to prevention, the sky's the limit. Lifestyle is a personal thing and can be easily adapted. To increase your chances of attaining and maintaining good physical and mental health a few suggestions are to:

- Eat nutritiously and modestly - eat less fatty foods such as meat, whole dairy, and fried foods. Eat less refined and processed foods such as white bread and highly sugared and salted products which provide little nutritional value. Be wary of chemical additives, especially artificial colorings. Eat more fresh fruits, vegetables, whole grains and their breads. Keep within a few pounds of your ideal weight.

- Exercise frequently without over-exerting.

- Drink alcohol moderately or not at all.

- Don't smoke.
- Balance work with play. Learn to relax.

- Learn to spot the body's warning signals. For women, this may include being familiar with the technique of breast examination and learning how to use blood pressure apparatus.

These suggestions won't necessarily guarantee a longer life. With the nation's recent reduction in cigarette smoking, the change in dietary pattern, and the increase in exercise, we have witnessed a decrease in heart-disease related deaths and a three to four year increase in life expectancy. What it will do is increase your well-being on a day-to-day basis.

Through self-care classes taught by health professionals and through the advice of your physician, the preparation for self-illness care can be done through authoritative books and manuals that use simple charts giving steps to take for certain symptoms. Some possible uses of self-illness care are dealing with the common cold, and even carrying out elementary surgical procedures. The potential for reduced health costs is mind boggling, not only on an individual level but on a national level. It seems as if medical self-care is just what the doctor ordered.

- Barry Gustin



# Classifieds

## MISCELLANEOUS

Wanted Dead at UVM tape. Quality recording, will trade for other quality Dead tapes. If you can help call Keith or Connie 655-1306.

Magnavox Stereo, portable w/ attached speakers & drop-down turntable area, diamond needle, 8 years old, \$150 new, asking \$60. Very good sound for low price. Only reason for selling, was given component system for Xmas. 864-7657.

Upholstered swivel rocking chair, orange stretch cover included, structurally excellent, green fabric with stain on cushion so needs cover (included), \$60 new, asking \$25. 864-7657.

Graves GS fiberglass skis — 185 cm. NEW — never even drilled, no bindings, navy blue, \$87 newly bought, asking \$40. Only reason for selling — they're too long for me. 864-7657.

Brookfield Ice Skates, white leather, size 8B (ladies), asking \$6. Very good condition, hardly used. Blade guards included. Also light brown/blonde short

### SERVICES RENDERED

Editorial Services — Editing, rewriting, indexing. Professional, reasonable. 862-4863.

Babysitting — evenings and weekends for a good 2 year old boy. Prefer someone with a car, but not necessary. Within walking distance of UVM. Call

658-4041 weekdays after 6 p.m.

Photography instruction. All ages and levels. Basic darkroom technique, advanced B&W technique, color printing, basic camera, 10 years teaching experience. 864-9267, Mark.

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### HELP WANTED

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rollabout stand. \$100. Call Connie or Keith at 655-1306.

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### AUTOMOTIVE

1970 Saab 95 station wagon, rebuilt engine, in excellent running condition, with radial tires. Asking \$500. Call 863-3515.

VW squareback 1971, light blue; standard shift; 8,000 miles on rebuilt engine (77,000 total); 1974 "brain" recently installed; studded snows; AM radio; runs well; inspected til October; minor rust; maintained at Ron's Mobil — engine rebuilt by Chuck Rollins (Ron's brother). Asking \$900. Must sell - bought new car. Call Bonnie (864-7657) noon — 1 and after 4:30 p.m. weekdays or anytime weekends.

1971 Capri 2000 — looks rough but runs well. New alternator, water pump, and wiper motor, radial tires, 8-track stereo, 71,000 miles, vinyl top, \$400 takes it away. Call Hugh at 862-3942 evenings and weekends, 862-7888 weekdays.

### APARTMENT WANTED

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children and housekeeping. \$85/week plus room & board & airfare. Send a letter describing yourself and your qualifications to Thomas Viertel, 47 East 88th Street, New York, NY 10028.

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# calendar

## june 29 - july 12

### THURSDAY

**29** Drama, "The Sunshine Boys," St. Michael's Playhouse, 8:30, \$5.

Children's Film, "Zebra in the Kitchen," 101 Votey Bldg., 1:30 p.m., 50 cents.



Music, The UVM Baroque Ensemble, Top of the Square, 8:30 p.m.

### FRIDAY

**30** Lake Champlain Cruise and Concert; Appearing: Pine Island. Ferry leaves King St. dock at 8:00; tickets \$6 at Oz or Bailey's, or \$6.50 at gate. For info. call 862-4298.

Drama, "The Sunshine Boys," St. Michael's Playhouse, 8:30, \$5.

### SATURDAY

**1** Films, "The Impressionists," "World in a Marsh," "Christmas Cracker," "Fiddle Dee-Dee," and "Bip at a Society Party" (Marcel Marceau); Four Winds Gallery, Ferrisburg, 5:00 p.m.; \$2.50 adults, \$1.50 students. For info., call 425-2101.

Taj Mahal and Tom Rush, 4 p.m.; Sugarbush Ski Area, Warren, Vt., tickets \$7.75 in advance, \$8.75 day of the concert. Available at Upstairs Records.



Concert, Seals and Crofts; Thompson Arena, Dartmouth College, 8 p.m.; for ticket info. call 603-646-2422.

### SUNDAY

**2** Concert, The Vermont Symphony Orchestra, Shelburne Farms, Shelburne, Vt., 7 p.m., tickets \$6 at Bailey's, Merchant's Bank, or Vt. Symphony Box Office (864-5741). Fireworks, bring a blanket.

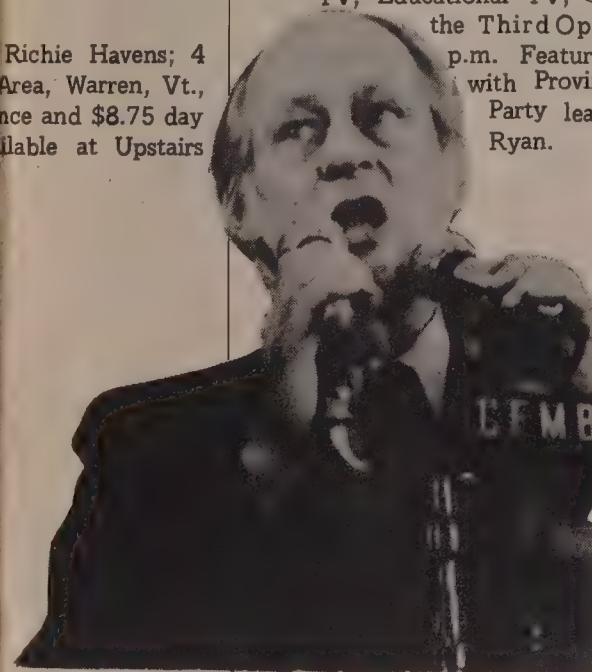
Green Mountain Cntry Banjo Festival, Essex Junction.

John Sebastian and Richie Havens; 4 p.m. Sugarbush Ski Area, Warren, Vt., tickets \$7.75 in advance and \$8.75 day of the concert. Available at Upstairs Records.

### MONDAY

**3** Vermont Music Festival, featuring Jon Gilmor, Banjo Dan and the Midnight Plowboys, Coco and the Lonesome Road Band, Dick McCormick and more; Bonnie Oaks Resort, Fairlee Vt., 2 p.m.; tickets \$3.00 there, call 485-8594 for info.

TV, Educational TV; Quebec and the Third Option; 7:30 p.m. Features interview with Province Liberal Party leader, Claude Ryan.



### TUESDAY

**4** TV, Educational TV; Evening at the Pops Special: on the Esplanade, 8 p.m.



Drama, Stowe Summer Theatre, "Gigi," 8:30 p.m., call 253-9022 for info.

ETV, Rene Levesque: A Portrait of Independence, Jack Barry's interview with the Quebec premier is repeated.

### WEDNESDAY

**5** Lane Series, "The Romeros," St. Joseph's Parish, 8 p.m., tickets \$6 at Bailey's or the Lane Series Box Office at 284 East Avenue.

Films "In Praise of Hands," "La Chapelle de Ronchamp," "Wild Fowl in Slow Motion," "Lamentation," "Air on the G String," "Waltz in A," etc. Four Winds Gallery Ferrisburg; \$2.50 adults, \$1.50 students. For info call 425-2101.

Drama, Stowe Summer Theatre, "Gigi," 8:30 p.m. Call 253-9022 for info.

**6** Reception for UVM Summer Session staff and students, 3:30 - 5:00 p.m. W.D.W. Lounge, free punch.

Film, "From Here to Eternity," B106 Cook Bldg., 8 p.m., \$1.25.

International Folk Dancing, 8 p.m., Southwick Ballroom, UVM campus, \$1.00.

Opening performance, Champlain Shakespeare Festival. "Twelfth Night" Royall Tyler Theatre 8 p.m., call 656-2095 for info.

TV, Educational TV; In Search of the Real America, "Black Progress," 8:30 p.m., Roots author Alex Haley and Georgia State Senator Julian Bond join Ben Wattenberg.

Drama, Stowe Summer Theatre; "Gigi," 8:30 p.m., call 253-9022 for info.

Children's Film, "The Little Prince," 101 Votey Bldg., 1:30 p.m., 50 cents.

**7** Lake Champlain Cruise and concert; Appearing: John Cassel and band; Ferry leaves King St. dock at 8; Tickets \$6 at Oz or Bailey's or \$6.50 at gate. For info. call 862-4298.

Drama, Stowe Summer Theatre, "Gigi," 8:30 p.m., call 253-9022 for info.

Champlain Shakespeare Festival, "Twelfth Night," Royall Tyler Theatre, 8 p.m. For ticket info. call 656-2095.



**8** Champlain Shakespeare Festival, "Twelfth Night," Royall Tyler Theatre 8 p.m. call 656-2095 for ticket info.

Bluegrass and Folk Festival, featuring Jon Gilmor, Banjo Dan and the Midnight Plowboys; Dick McCormick; Okemo Ski Area, Ludlow, Vt. Basically a rerun of Monday's (3) Vermont Music Festival, with some amateur talent on the side. Call Green Mountain Records for more info (485 2594).

Earl Scruggs Revue; 4 p.m. Sugarbush Ski Area. Tickets \$7.75 in advance, \$8.75 day of the concert. Available at Upstairs Records.

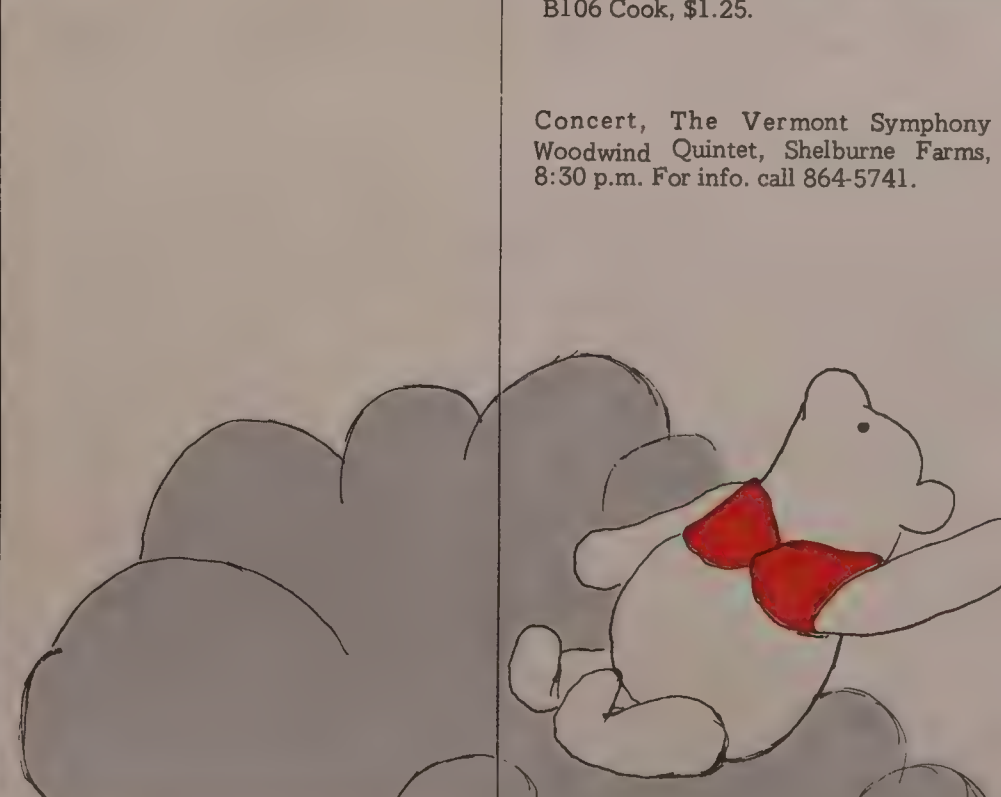
Sailing HOBIE CAT DAY! The Hobie Cat Sailing Fleet of Lake Champlain will give free rides and demonstrations to the public at the Ferry Dock at the foot of King Street. (Rain Date is Sunday, July 9)

TV, Educational TV; Bonnie Raitt and Mose Allison in concert on "In Performance at Wolf Trap," 10 p.m.

**9** Concert, Michael Hurley, Hunts, 11 Main St. For ticket and times, call 863-985



**10** Scottish Country Dancing, 7:30 p.m., Southwick Ball Room, free.



**11** Children's Films, "Winnie the Pooh," 101 Votey Bldg., 1:30 p.m., 50 cents. Film, "Beyond a Reasonable Doubt," B106 Cook, \$1.25.

Concert, The Vermont Symphony Woodwind Quintet, Shelburne Farms, 8:30 p.m. For info. call 864-5741.

**12** Children's Film, "Winnie the Pooh," 101 Votey Bldg., 1:30 p.m., 50 cents.

Drama, Story Theatre, St. Michael's Playhouse.



# Cynic Arts & Amusements

## Champlain Shakespeare Festival Opens 20th Season July 6



*Twelfth Night with comics Julia Brothers, Nancy Siddons-Daniels and Clown Robert Putnam.*

Since 1958, the Champlain Shakespeare Festival has been treating both Vermonter and visitor, young and old, to fine productions which prove Shakespeare to be as timeless and universal as English teachers claim. Many people feel intimidated by the Bard of Avon or fear long-winded and boring shows. Not so! The emphasis of the Festival is definitely on fun and entertainment. From pre-show English country dances to ribald comedies and dramatic tragedies, the Festival has become an irresistible event of the Vermont summer.

Starting a Shakespeare Festival was the idea of Greg Falls, then Chairman of the UVM Drama Department. Falls overcame skeptics and tight finances to open the Festival in the 250-seat Arena Theatre in the basement of UVM's Fleming

Museum. Ironically, one of the early doubters was Edward J. Feidner who has been connected with the Festival from the beginning. Currently UVM's Drama Chairman, Feidner has served the Festival as producer, director, and occasional actor (he gave a moving performance as King Lear two years ago).

This season, due to budget constraints, the Festival will stage only two plays (*Othello* and *Twelfth Night*) instead of the usual three. Opening July 6, *Twelfth Night* is considered by many to be Shakespeare's most hilarious comedy. This parody of courtly romance features mistaken identities, intrigue, and the folly and wonder of young love.

*Othello* stands with *Hamlet*, *King Lear*, and *MacBeth* as one of Shakespeare's great tragedies. From its brilliant opening to its

tragic close, this tightly knit play combines a high concentration of emotion and action. *Othello*, a middle-aged general in the service of Venice, becomes so incensed with jealousy through the trickery of the sinister Iago, that he kills his young and innocent wife, Desdemona.

Having tackled all but four of Shakespeare's plays (*Pericles*, *Coriolanus*, *Henry VI, Pts. II and III*), the Festival has offered many productions that otherwise would not be seen by most theatregoers. One of the Festival's more memorable productions is *Titus Andronicus*, very seldom produced and described by many as Shakespeare's bloodiest work. The styles of the productions over the twenty seasons range from rehearsal clothes in *Julius Caesar* to turn of the century dress in *Two Gentlemen of*

*Verona* to Elizabethan in *Much Ado About Nothing* to Medieval this season in *Twelfth Night*.

The members of the Festival company this season come from all corners of the USA. Scenery designer Robert Little is a MFA candidate at Brandeis University. He is in his third year there and turned down a position at Cape Cod's Monomoy Theatre, which incidentally is where he came to the attention of Ed Feidner, who happened to be there directing a production of *The Merry Wives of Windsor* in 1975. A rather quiet, unassuming designer, his talents are seen both in his spectacularly detailed renderings and the scenery which he is helping to create. English-born Muriel A. Stockdale is the Costume Designer for *Twelfth Night*. A student at UVM, her designs in costuming were used for the

productions of *Man of La Mancha* in 1977 and the *Moliere* productions last spring. A meticulous seamstress herself, much of her detail work as hems, lace, and trim are sewn by hand in the costume shop. *Othello* costumes are designed by Mary Brownlow who recently received her MFA from New York University. Her experience and talents give the opportunity for the costumes crew to learn techniques from a professional, as well as having the chance to work with two designers.

Moving from the shops to the theatre, one passes various actor-types rehearsing lines and characters in the halls. Inside the theatre, stage manager Bob Lovell sits in the back following a script. His assistant, Brenda McMullan, sits in the front row prompting those on stage who have either missed a line or a



cue. Seated in the middle of the theatre, Ed Feidner intently watches the movement on stage. He occasionally lets out a roar of infectious laughter and those sitting in the theatre are forced to smile, if not laugh along with him. He obviously enjoys directing, at times jumping up onto the stage to give a direction or cue or act out a scene.

Much of the success of the Festival is due to the enthusiasm of its producer. Having worked as a scenery and costume designer in the Festival's earlier days, Feidner surely understands the necessity for competence and responsibility in these areas. A familiar face around the area's antique shops and flea markets, the man is always on the make

Festival acting in a variety of roles. Other familiar faces on stage at the Festival include Greg Patnaude, Neave Rake, Bob Barker, Josh Conescu, Rick Whitmore, and Tom Winslow. Names new to the seasoned Festival-goer include Ted Levine, Kip Kinnard, Stacey Gladstone, Vince Rossano, Duncan Stephens, Tom Blachly, and Matthew Skeelee.

And... who will play Othello? Why Ray Aranha, of course! Returning for his second season at the Festival, last summer Aranha was seen in the title role of *Macbeth*. He is the Equity Guest Artist with the Festival this summer, as well as last. Most unpretentious, Aranha is regarded as truly a professional.



Ray Aranha returns to star as Othello, with Nancy Siddons-Daniels and Time Winters.

From it's brilliant opening to it's tragic close, Othello combines a high concentration of emotion and action.

for props, furniture, paraphernalia not constructable in the scene shop.

On stage this summer is Nancy Siddons-Daniels from El Paso, Texas. Siddons? Any relation to the Sarah Siddons? Distantly related to the great actress, the actress even looks like her if you stretch your imagination. A spirited person, Siddons-Daniels has her hands full with two major roles this summer — Olivia in *Twelfth Night* and Desdemona in *Othello*. Julia Brothers, a tall, blonde Rutgers University graduate from New Jersey, matches Siddons-Daniels' excessive energy with a calm assurance. Brothers will play Viola, the twin to Sebastian, in *Twelfth Night* and Emilia in *Othello*. Time Winters, an actor from Oregon experienced in all media of acting (he played Trapper Baumann in the movie *Sasquatch: The Legend of Bigfoot*) will tackle two very difficult roles, Orsino, the love-sick Duke in *Twelfth Night*, and the infamous villain, Iago, in *Othello*. Leon Martell, an old UVM alumnus, returns to the Festival after successfully forming the Duck's Breath Mystery Theatre in San Francisco. He is the Repertory Theatre Operation Instructor and will play the role of Sir Toby Belch, a jolly fat fellow, in *Twelfth Night*. Robert B. Putnam, seen last summer as the gallant Sir Eglamour in *Two Gentlemen of Verona*, will play two significant roles this summer — Feste, the clown, in *Twelfth Night* and Roderigo in *Othello*. Between seasons in Vermont, Bob has spent a season with the New Hampshire Shakespeare

In the past year, the well-known playwright and New York City actor has had *The Estate*, a play he wrote and later acted in, produced off-off Broadway and was the 1977 recipient of a National Endowment Grant. The experience of working with professionals such as Aranha is one of the festival's premier offerings to its young prospective actors.

Prospective actors often turn out to be the greats that are known throughout the world. The Champlain Shakespeare Festival has had its share of future great names. Randy Kim, who was seen in roles such as *Titus Andronicus*, *Richard III* and Cassius in *Julius Caesar*, has been featured numerous times in the *New York Times* and is presently with the Guthrie Theatre. David Groh, seen as Cassio in *Othello* in 1963, went on to be known to millions of television viewers as Rhoda's husband. John Pleshette, who played Montano that same season, was recently seen in the title role in the television special regarding Lee Harvey Oswald. Jason Miller, the author of the Pulitzer-prize winning book, *That Championship Season*, and one of the stars of the movie *The Exorcist*, was a member of the Festival company. Other well-known actors who have been with the Festival at one time or another include Jeffrey DeMunn, John Milligan, Ric Zanc, and Jeanne DeBaer.

The Champlain Shakespeare Festival runs through August 12. For additional information, call 656-2094.

—Heidi Racht

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# College St. Cultural Revival

## Mountain Greenery

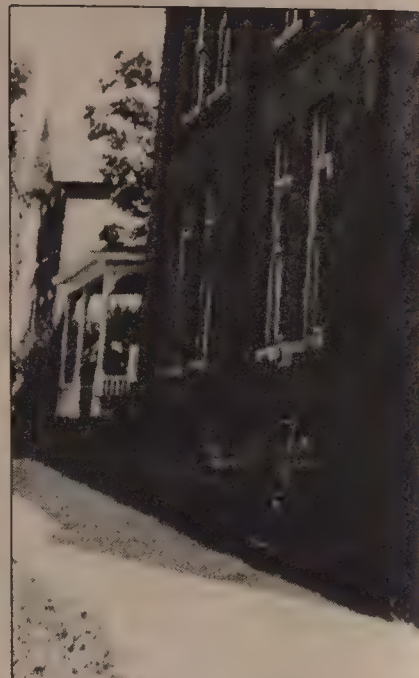
Old buildings often have only two choices: change your act or get torn down. At Mountain Greenery, 77 College Street, project director Bob Durand has opted for the first choice with an unusual twist: the renovation of an old warehouse into a community arts and media center.

Durand came to Burlington a few years ago with experience in journalism, broadcasting, and recording. Originally, he wanted to open a coffee house, but his ambitions grew when he purchased the brick warehouse across the street from the stately Follett House. Now, after two and a half years of indecision, all systems are go to open Mountain Greenery in early September.

Amid the rat-a-tat of jackhammers, grant secretary Ben Bergstein explained that Mountain Greenery is based on the settlement house concept of flexible space and a variety of happenings. The basement of the four story structure is fast resembling a 250-seat capacity

theatre albeit without extensive lighting or staging. If all goes according to plan, the basement will be busy from 8 a.m. to 11 p.m. with arts, crafts, music, dance, and drama for pre-schoolers, senior citizens, after-schoolers, and adults. Weekends will be reserved for workshops and rehearsals. Groups will sub-lease from Mountain Greenery, which technically is still leasing from owner Bob Durand. Rental rates are expected to be relatively low, "well within the range of both non-profit and profit-making groups." In addition, Mountain Greenery will sponsor various events.

While the top two floors will remain a furniture warehouse leased by John Chase, the mover, the first floor will soon be a labyrinth of compartments. The offices of the Vermont Symphony Orchestra will be moved in by the end of June, and several potential tenants are in line. Possible uses include: a graphics and poster gallery, an



Mountain Greenery: The old College Street

antique clothing shop, a recording studio, a Church St. Center office, home to Vermont Children's Magazine, and perhaps the Mozart Festival



building will soon return to life with various arts activities. Photos by Bob Gale

headquarters.

Bergstein makes no claim that Mountain Greenery will fulfill the need for a performing arts civic center, but adds that the proposed civic center "is not going to suit anyone's needs locally," and called Burlington "a conservative town that does not have a history of supporting arts. The City Recreation Department has no arts program nor do Burlington schools." Private groups such as Lyric Theatre and the City Company have been trying to fill the gap. As for Mountain Greenery, Bergstein sounded determined,

The warehouse was built in 1906 by James Cashman, more renown for building City Hall and Memorial Auditorium. The oak floors and brick walls are still structurally sound. Bergstein estimated that the building would be worth close to one million dollars as commercial office space, especially as more offices are moving down toward the lake.

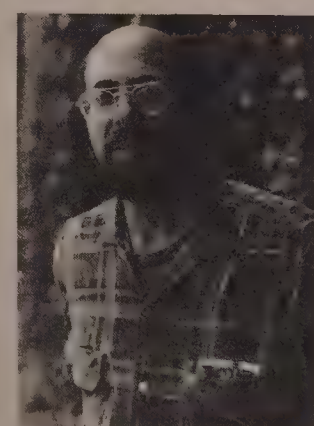
Remodelling began three weeks ago under the direction of architect Arthur Norcross, designer of The Barn at Philo Records. Moose Creek Restoration Co. of Burlington is reconstructing the first floor and basement, and Bergstein praised the crew as "dedicated, hard working, and knowledgeable."

Financing the Mountain Greenery project has not been easy. After forming Mountain Greenery as a non-profit corporation, Bob Durand took over private ownership of the building in order to obtain an \$85,000 construction loan from the Merchants Bank. As soon as the building becomes a functioning arts center, Durand plans to transfer ownership back to Mountain Greenery. Currently, the Greenery is \$3,000 short of matching a \$10,000 grant from the National Endowment on the Arts. Vermont itself is poor in local foundations giving to groups seeking grants (i.e. free money). Any local arts group will tell you that it can't survive on admissions fees alone. Bergstein figures that admissions prices cover about half of the total budget. The rest comes from donations, grants, and fundraisers: a never-ending hustle!

When asked about historic preservation moneys, Bergstein pointed across the street to Mondev's complex. "A historic district limits development potential," he said. "The Mayor would not encourage Montpelier to make us into an historic area. About a year ago, the Mayor was notified of our project, but was not interested. His participation would help."

## Arts Affictionado

Ben Bergstein is no stranger to local arts organizations. His are long and impressive credentials: registered touring artist with the Vermont Council on the Arts, past president of the Champlain Arts Council, active in the Burlington Children's Puppet Theatre, Burlington Dance Theatre, and the Center for Creative Movement. Bergstein also co-directs with April Werner the Green Mountain Volunteers who perform traditional Vermont folk dances in 19th century garb. Bergstein, adept at pulling strings, swung the Volunteers a three-week tour of Europe at the end of this summer. And you may have seen



Ben as the caller for the Arm and Hammer String Band.

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Judith Reagan and Herb Aronson ham it up.

## The Sunshine Boys: Partly Cloudy

The old adage "it's the singer not the song" aptly fits the summer premiere of the St. Michael's Playhouse in the McCarthy Arts Center. Neil Simon's *The Sunshine Boys* suffers from repetition and occasional trite jokes; but the actors rescued what could have been a dull night with a valiant effort.

*The Sunshine Boys* are the old vaudeville comedy team of Al Lewis and Willie Clark who joked around for 43 years, including six appearances on the Ed Sullivan Show. After 11 years of silent feuding, the pair are reunited by CBS to perform "The Doctor and the Tax Collector" skit for one last time.

The play opens in a run-down New York hotel, home of the aging Willie Clark. Clark no longer goes out, but waits for his agent-nephew's weekly visit and the chance for one more acting job. Clark is crusty, complaining, forgetful, and irrepressible, and Herb Aronson makes Willie a captivating personality. Richard

Patrick-Warner is somewhat stuck with the role of the high-strung nephew, but he performs with good-natured energy.

The nephew finally gets the two old comedians together, though the foibles of old age are as frustrating as they are funny. Bill Farley, as Al Lewis, successfully plays a doddering, unyielding gent. But the bickering intensifies which does not appeal to one's comic sense or one's nerves.

Perhaps the best scene is the Doctor Sketch in which the jokes are racy, rapid fire, and the acting is spirited. Judith Reagan, the buxom blond nurse, adds pep (which is lacking at other times) and deserves more exposure. The sketch breaks down when Lewis reverts to his old habits of poking Clark's chest and spitting in his face. Clark, in a rage, suffers a heart attack and is confined to bed.

Joanne Rathgeb then renders an effective and realistic portrayal of Willie's attendant

nurse in some of the night's best verbal dueling.

The play ends in a final nostalgic meeting between Al and Willie, and by-gones are by-gones. *The Sunshine Boys* is a riches-to-rags bittersweet comedy which ultimately only skims the surface. The show is smooth and amusing, but don't look for deep hidden messages. The faults in the Playhouse production are mainly Simon's script.

Director Joanne Rathgeb has done a fine job of staging; technical director Bill Neuert has created an elaborate and inviting set design; and the actors delivered. The audience responded with giggles, scattered peals of laughter, and appreciative applause.

*The Sunshine Boys'* remaining shows are June 29, 30, and July 1. Tickets are \$5. For reservations call the box office at 655-2000, extension 2507.

Tom Daniels



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# The Stones: Call 'Em What You Want



**Some Girls**  
The Rolling Stones  
Rolling Stones Records COC 39108

The Rolling Stones... remember them? "Heart of Stone" was recorded nearly fifteen years ago. 15 years — nationally, that's before President Gerry Ford, President Nixon, moonwalks, HEW, the Chicago convention, the assassinations of Kennedy and

King, the escalation of the Vietnam war, President Johnson, and the Jetsons; musically they preceded punk, disco, quadrophonic systems, Altamont, the deaths of Jimi Hendrix, Janis Joplin and Jim Morrison, LSD, *Sgt. Pepper's*, the Who, the Lovin' Spoonful, and Beatlemania. While a nearsighted, tone deaf individual may enjoy a remnant of 'Beatlemania' on Broadway for seven bucks, you can bet your

bottom dollar the sound of the early Stones is history.

Since *Exile on Main Street*, which was panned by many critics upon its release, the Rolling Stones have been spat on, degraded, insulted and generally hacked to hell by the American press for (a) failure to reproduce the musical style characteristic of the band ten years and three guitarists ago; (b) lack of creativity; and (c) being phoney.

*Some Girls*, the Stones' eighteenth studio effort, is the most consistent, coherent, and musically ambitious release since *Exile*. Good production isn't everything, however. This is simply "one of those albums" that can be equally shredded or praised, pending your perspective.

swear you've heard before, is salvaged by some wailing by Wood and Richards. If you mentioned Jagger and Richards as special guests, you could insert "Lies" into "A Nod is As Good As a Wink" following "Too Bad," and the transition would be excellent. "Beast of Burden" is somewhat nostalgic, or probably a rewritten version of an early song recognizable by those who own the entire Stones collection.

Critics will blast Jagger for this album; his significant contributions here are minimal. While "Shattered" is excellent, "Far Away Eyes" explains how the knowledge that God was on his side inspired Jagger to run 20 red lights one Sunday morning... "Thank you Lord, Thank you Jesus..." Thank you Mick. The

## Kinks Keep on Cooking



**Misfits**  
The Kinks  
Arista AB 4167

It is *avant chic* in rock now to take on the grandiose limitations of being human. Elvis is probing the dark side of personality trauma with his seething, scapel songs. Bruce has taken to the limit the powerlessness of man in fate's funnel. Patti Smith wants to join the 1969 Rolling Stones. The Stones are entering a battle of the bands. Van Morrison is in a period of transition and Little Feat and the Who are on their yearly vacations.

Of the big boys that only leaves the Kinks. The longest running brother act in rock n' roll. With *Misfits*, the Kinks have dropped the subtlest bombshell in this banner year for records.

*Misfits* is the most perfected Kinks album to date. The sleek seventies' Kinks has honed all

the raunch and slapschick from their guitar dominated sound. Mentor/producer Ray Davis has come up with his finest collection of songs since 1971's *Muswell Hillbillies*. Add to that Ray has taken to bringing the vocals higher into the mix. I always knew he had a great rock voice but I never realized he could control it so well. On the album's shitkickin' rocker "Permanent Waves," he starts off content to work within the melody's strength. After the second chorus, Brother Dave slices the song open with a searing guitar solo, then Ray jumps out front with a Jaggerlike charge.

While other rockers live the life of Tut, Ray Davies remains the flesh and blood of little people. In the Kinks address to their listeners, "A Rock N' Roll Fantasy," Ray and the boys greet us:

"Hello you, hello me, hello people we used to be/ Isn't it strange, we never changed./ We've been through it all yet we're still the same./ And I know it's a miracle, we still go, and for all we know/ We might still have a way to go."

Those are personal, direct, and even optimistic words from your stereo. Usually music on records is meant to be visited and viewed like a movie, a magazine or any other leisure time trip.

Kinks songs explore our  
(Continued on page 21)

**This is simply 'one of those albums' that can be equally shredded or praised, pending your perspective.**

Unlike *Black and Blue*, where recent addition Ron Wood contributes sporadically, the ex-Faces guitarist is 'all over' *Some Girls*. And it's all for the better.

The lyrical tales here are typical: Jagger has been writing about getting laid since he could write. Other familiarities include a late sixties Motown piece, and the successful culmination of a rift Keith Richards has been working on for four years now. Notably interesting lyrics can be found on "Miss You" and "Before They Make Me Run," in which Richards speculates his final concert ("Watch my taillight fadin'/there ain't a dry eye in the house).

The difference between *Girls* and *Black and Blue*, however, is in the tunes. Wood is now a full fledged Stone, and consequently the band enters yet another musical phase. "Lies" literally pounds in your ear, while "Some Girls," despite some lyrics you'll

Stones' interest in recording material of the later sixties is fascinating (the new Peter Tosh album, under the production of the Glimmers, will contain "Don't Look Back.") Unlike Rod Stewart's subtle massacre of "You Keep Me Hanging On," the Stones' 1978 version of "Just My Imagination" is at least interesting. Nothing to get excited about — just interesting.

This obviously isn't an easy one to call. I'm a middle Stones era man ('69 — '73) and haven't fully recovered from the departure of Mick Taylor, although you had to figure it was coming. Hearing a new Stones album is like walking into a room with your current date, and running into your first love. Obviously, she/he/it has changed, but beyond the point of all recognition?

—Russell Flannery



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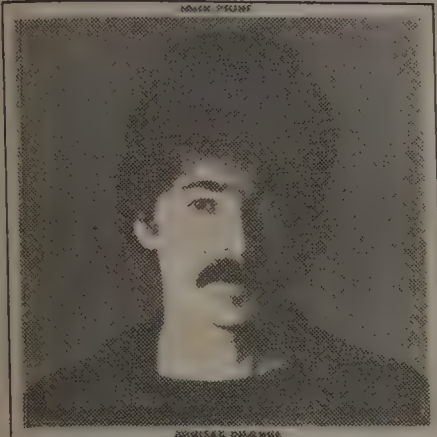
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# Recent Cuts

## A Pruned Prine



Bruised Orange  
John Prine  
Asylum 6E-139

It seems both unfortunate and a cryin' shame that artists under contract lose the qualities that made them artistic. For John Prine and Asylum Records it is unfortunate that one of the Midwest's more gifted songwriters can not write the ditties he was turning out in 1975 when he peaked on the diamond, *Sweet Revenge*.

*Bruised Orange*, Prine's first contractual obligation to the Asylum label is more like the pits from oranges that never had the chance to grow up.

But the redeeming quality to the album is that a half-assed John Prine album is still a John Prine album. And the prince of sardonic humor can still zing a good line now and then. In the album's pleaser about the price of relationships, "There She Goes," Prine intones:

"Well there must be something somewhere/ that makes me want to hurt myself inside,/ Yeah, we were regular Dr. Jekyll/ But together/ We were Mr. and Mrs. Hyde,/ What a rough, rough ride."

Which is nice and funny but a long way from:

"For whiskey and pain/ Both taste the same/ During the time they go down."

from Prine's second album's tears-in-your-handkerchief ditty, "The Torch Singer."

Prine seems to be closer to perfection when he writes from that which he knows and can remember as opposed to that he imagines. Next to his classic, "Angel from Montgomery," a nice song like "Sabu Visits the Twin Cities Alone," is a Saturday morning cartoon.

Poor Sabu, child star of cinematic note, is sent on a promo tour to (of all places) East St. Paul by his only-in-your-best-interest manager:

"His manager sat in the office alone/ staring at the numbers on the telephone,/ Wondering how a man could send a child actor/ to visit in the land of the wind chill factor."

But even cloying humor like that is pale and wordy in comparison when they come from a man who can be so directly humorous and pathetic concurrently as to title a song, "They Oughta Name a Drink After You." (*Diamonds in the*

*Rough*)

Musically, well John Prine has always seemed as downhome as his music; it is not necessary to mix up John Prine's expertise with David Bromberg's. Now Prine with extreme foresight used to take care of that by inviting Bromberg to play along with him and Steve Brugh, Steve Goodman and some of Nashville's best studio men. On *Oranges*, the rest of the musicians are as faceless and lacking signature as Prine himself.

In concert, even a solo concert, it is Prine's dry humor that is best presented in his singsong, dry gulch, enchanting voice. The swagger in his voice could carry skyward even the heavy-handed humor of "Dear Abbey" on *Sweet Revenge*.

Steve Goodman has left his Guild guitar for the touch of the producer's board on the other side of the studio window. Which I give Prine credit for — since Goodman has a good folkie ear but Prine ain't no folkie. This ain't no Peter. Paul and Prine melody fair. Prine is the quintessential barstool cowboy, the kind Kinky Friedman would give up his rhinestones to be.

Having traded the roughhewn whiskey voice for the syrup of schmaltz Prine seems to have traded his barbed pen for a Rolling Writer. For an artist who was closer to Franz Kafka in tone and spirit, *Bruised Oranges* is a step closer to the commercial reality of... well let's say Gordon Lightfoot. After all, Randy Newman proved short people buy records too.

Now I'm feeling jaded. I've just written three pages condemning one of my best friends. John Prine has always been the only cowboy with a sense of humor as dry as his mouth. The onetime diamond in the rough looks too sleek to be polished for the glint of success. Larry Seiden

and honey (remember "Lola").

When brother Dave steps to the limelight, watch out. If there is talent in the family, it is certainly well divided. Dave sings lead vocals on his own scorching rocker, "Trust Your Heart." I ask, "Where has the boy been all these years?" I thought he could only play guitar.

It is good to see the Kinks put out an excellent album without a need for a total concept. *Preservation I and II*, *Soap Opera*, and *Schoolboys in Disgrace* were all done in an album-long narrative. *Misfits* is actually stronger as a whole album because each song works by itself instead of being forced to relate to the album.

I don't know what it is that has kept the Kinks going for so long. But unlike the style among groups, the Kinks rarely undergo a personnel change. It is still the Davies boys plus Mick Avory on drums, Andy Pyle on bass and the delightful John Gosling on keyboards; truly a brilliant and eccentric band that is still making a Kinks record of 1978 sound like a Kinks album from ten years previous. Since they don't walk around like rock stars and pose for *People*, they are often overlooked as stars for certainly no Kinkophile would forget how special they are.

The Kinks' affection for our little foibles makes it seem all right to be neurotic, or at least to serve to remind us that life ain't so bad — maybe it's not a powerful bestseller, but at least it has some charming chapters. Larry Seiden

## Kinks Kreate Klassik

when probing the nuances between the bread and the butter. Davies is shrewd and sensitive about his role in rock ("A Rock N' Roll Fantasy") and society ("Misfits"), and a critically crystal chronicler of the scene in which he believes he is only an "observing" participant. He pinches modern hair styles ("Permanent Waves") seasonal afflictions ("Hayfever"), bubbly transvestitism ("Out of the Wardrobe"), political/racial expediency ("Live Life") and "Black Messiah") and exposes his sympathies in "Get Up:"

"Well, ain't we goods gone bad/ But right is wrong and I don't know/ Which side I'm on lately."

Ray, who has been a vocal critic of his own reflection, has enlivened his humble stance and scored well with the spontaneous sound of his new songs.

In all the studio perfected world of harmonies and background vocals there is still nothing as pure as the harmony that can exist in family bloodlines. Ray and Dave Davies, while never perfect, possess a pair of voices that blend and compliment like tea

addlin' and puddin' lifestyles. Ray's ascerbic pen pricks best

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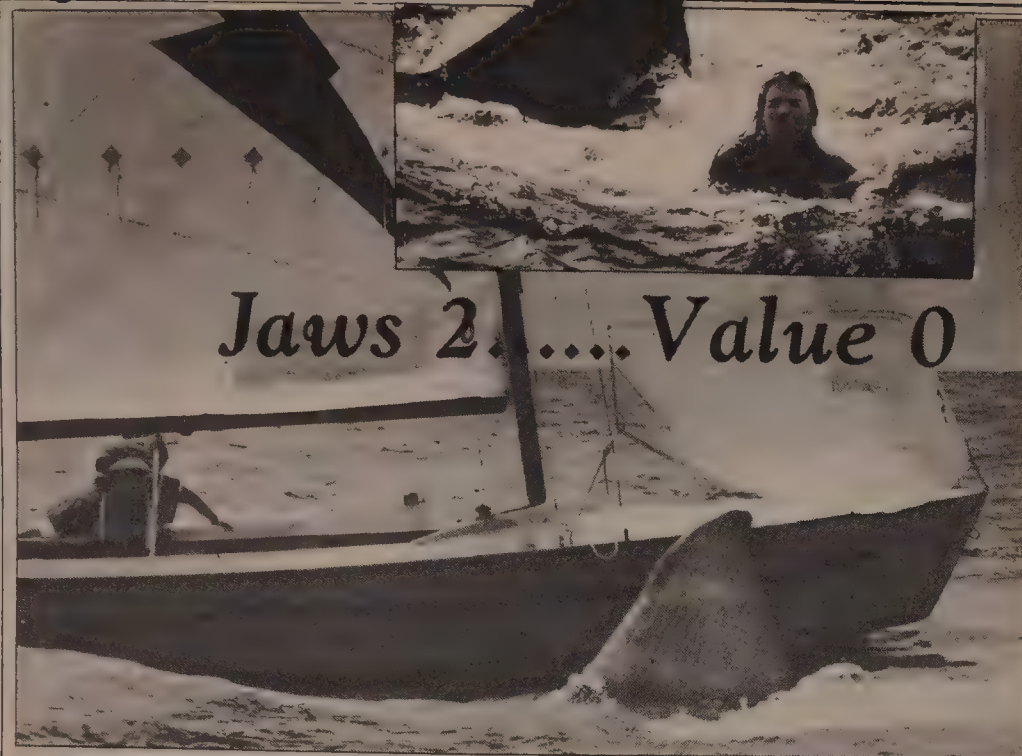








## Cyn Flicks



Just when you thought it was safe to go back to the movies.

Movie sequels are beginning to be like one-night stands. You know what you're going for, what to expect, and how you're going to feel when it's over. After all, you've been there before.

Producers Richard Zanuck and David Brown attempt to capitalize on fear for the second time with *Jaws II*. The depressing thing about it, however, is they succeed. Although the movie has a predictable plot, dull, overused lines, and fair to offensive acting, it does fulfill a desire for excitement. *Jaws II* gives the audience what it wants and, in the wake of the gripping suspense of *Jaws*, what it

expects—a thrill.

*Jaws II* is indeed a perfect example of the exploitation of the moviegoer's emotions. From the very beginning, ominous fins slice through dark, misty waters—a cheap shot that has all the class and originality of a low-budget Japanese horror flick. But before the credits are even over, the shark strikes, killing two divers, and captivates the entire audience.

The plot then thickens from a mere shark-eats-man format to a major melodrama. It's not hard to follow, being basically the same as in *Jaws*. Another great white circles around Amity, devouring the youth and threatening the tourist industry

that is the livelihood of the island. Police Chief Brody once again leads the crusade against the dreaded creature, alienating greedy real estate agents and nervous politicians. It's easy to understand why Roy Scheider, Lorraine Gary, and Murray Hamilton returned from the original cast, and it must have been easy money as well. They didn't have to learn any new roles. Scheider is as noble and self-righteous as ever as Amity's wronged police chief, Gary is still his obnoxiously devoted wife, and Hamilton as the mayor continues to place his political profile over the safety of the residents when he should have learned his lesson in *Jaws*. The

characters are the same, only the lines were changed to protect the innocent. And it was certainly a stroke of good fortune that the shark ate him in *Jaws*. His talent is far too great to waste on a production glutted with stock characters.

Even sillier were the so-called teenagers that were victimized by the marauding shark. The fresh-faced youths frolicked and romped through the picture like the Osmonds in a Pepsi-Cola commercial. Slender, clean, mischievously innocent and oblivious to the danger in the water, these teenagers "are probably the worst case of a writer's misconception of adolescence since the advent of the Archie comic strip. Watching the cute youngsters as they suffer the joys and sorrows of puppy love, one can only think that writers Carl Gottlieb and Howard Sackler had no respect for the intelligence and awareness of the American public when they wrote *Jaws II*.

But even more disappointing is the shark itself. Undoubtedly due to director and special effects wizard Steven Spielberg's tactful escape from the sequel, the shark is neither as big nor as lifelike as the one in *Jaws*. Fake and mechanical in appearance, the shark is just one more aspect of the predictability that pervaded the entire performance. Its attacks, like Brody's undaunted heroism and the characters' lines, were never a surprise. Unlike *Jaws*, where one never knew who the shark would strike next, it is possible to pick out the shark's potential victims minutes before the actual attack. In one scene, for example, the camera zooms in on a beautiful girl water skiing. A tasty morsel—she is like a worm on a hook and, not

surprisingly, is quickly snatched away by the shark.

Nevertheless, it is this very predictability that makes *Jaws II* an entertaining flick. Like *The Deep*, *Jaws II* is one of those films where within the first fifteen minutes the audience has a good idea of how the plot will develop and resolve. Viewer satisfaction lies not in the horror or shock value of films like *Jaws*, but in seeing one's expectations come true. When Chief Brody pulls the mangled remains of the water skier out of the water, the audience reacted with a nervous giggle, as though they were relieved that their anticipations were fulfilled, rather than with the horrified gasps that were heard during *Jaws*.

But the movie's suspense is so contrived that it is offensive and degrading to the audience. Watching the bubbling teenagers as they set sail for the lighthouse while the shark lurks surreptitiously below, we know our emotions are being manipulated. This type of cheap filming is a rip-off. A good film should not attack the sentimental nerve centers that make us all so vulnerable to an automatic response, but elicit emotion naturally.

In this respect, *Jaws II* is a disappointment. Over-dramatized yet still effective, it has a pre-packaged, plastic plot that could be plugged into any grade-B suspense film. If *Final Chapter Jaws* is ever produced, we can only hope that the shark will graduate from eating helicopters to consuming the entirety of Amity Island. Only then can we be assured that Zanuck and Brown will stop milking the public in exchange for a cheap thrill.

—Vaune Davis

## Excellent Is the Word

"Grease is the time, is the place, is the motion. Grease is the way we are feeling..."  
Grease is the word."

I've always been impartial to productions dealing with the fifties. The soundtrack of *American Graffiti* didn't spur me to jump up and hop out of the theatre with my shoes off and shades on; politically, I don't like Ike; and technically, while watching such performances, I inevitably wonder if the piece's director/author was once a member of the Dragons, the Americans for Freedom Club, or was just another athletic supporter. Moonin' is peachy, and crusin' is kinky, but enough is enough.

The rise of "disaster" flicks has coincided with a drop in the number of musicals produced by Hollywood. It is quite possible that the Gong Show is supplying Americans with all the musical entertainment they can handle. Should the trend reverse, however, and *Grease* and the forthcoming *Annie* become successful, you can rest assured American screens will be inundated with sweet stories of large-lunged kids from history's recent pages singing their way to satisfaction and glory. Try to envision John Travolta swinging his way through the Southern lines to reach his belle in "Confederate Cider"...

But forget about the future.

Forget about the present. It's late August, 1957...1958... Summertime's over. "It's all over." It's back to school; grease is the word.

Rydall High, car races, dances, high school—love, and *Grease's* particular characteristics are about as typical to fifties films as mom and apple pie to John Wayne movies. *Grease's* script, however, is flawless, and although they may be a tad too old for their parts, the cast is set to match. *Grease* doesn't tell you about the fifties, it is the fifties, down to the sneakers on the angels' feet. This film isn't a hype; it's potentially a classic.

The cast performs with the energy characteristic of a play, not a movie. Olivia Newton-John, starring as the Austrian import, blonde "Virgin-Sandra" who has Danny's (John Travolta) number, is simply excellent in her motion picture debut. Period.

John Travolta, Joe Punk, dances, struts and tries to sing. Two out of three ain't bad. His natural singing ability isn't quite to par with Olivia's, but he carries his songs, and handles the subtleties of his role well. Unlike many critics in the country, I think he can act.

Eve Arden is stellar as Rydall High's principal; an unknown (to me) is Stockard Channing who, as Rizzo, is neither well versed, to do, or cute; consequently, she's always willing. Alice



Grease: One of the 'hottest' flicks of the summer

Ghostley is Mrs. Murdock, the middle-aged single secretary; Sid Caesar appears as the losing high school football coach; and Sha Na Na, who have made quite a living off nostalgia, appear as "Johnny Casino and the Gamblers" (remember them?)

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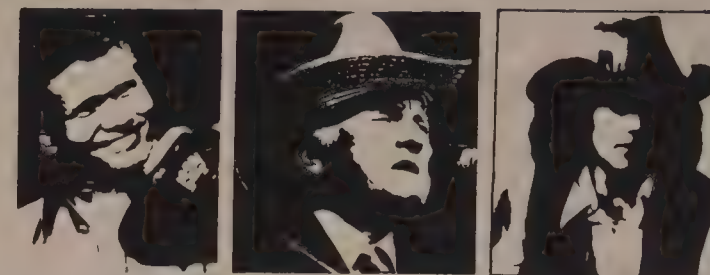
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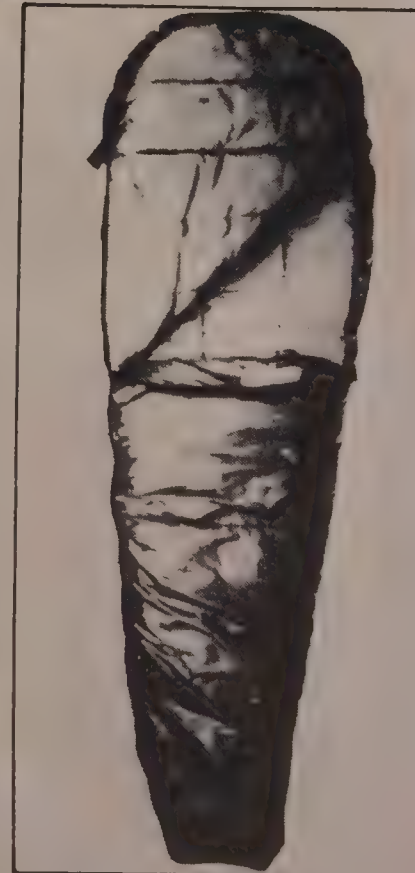
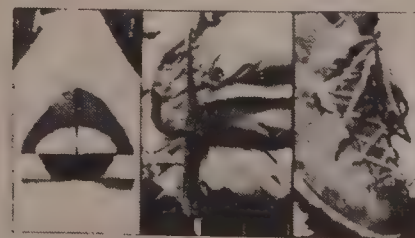
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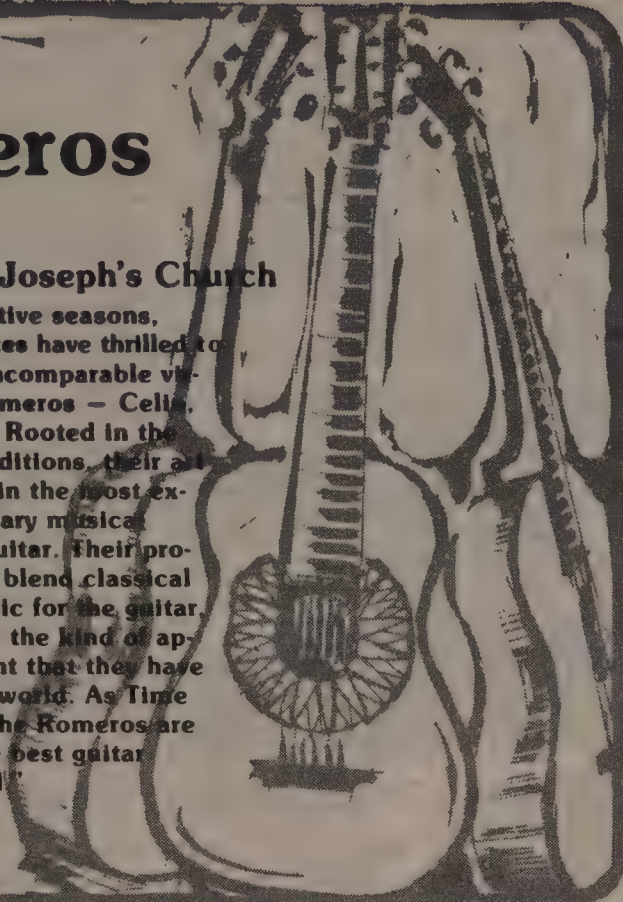
100 Dorset Street  
South Burlington, Vermont  
802-864-0473



## The Romeros July 5

8:00 pm St. Joseph's Church

For nine consecutive seasons, American audiences have thrilled to the unique and incomparable virtuosity of The Romeros — Celia, Pepe, and Angel. Rooted in the great Spanish traditions, their art finds expression in the most exciting contemporary musical medium — the guitar. Their program, which will blend classical and Spanish music for the guitar, will win for them the kind of applause in Vermont that they have won all over the world. As Time Magazine said, The Romeros are "indisputably the best guitar ensemble around."

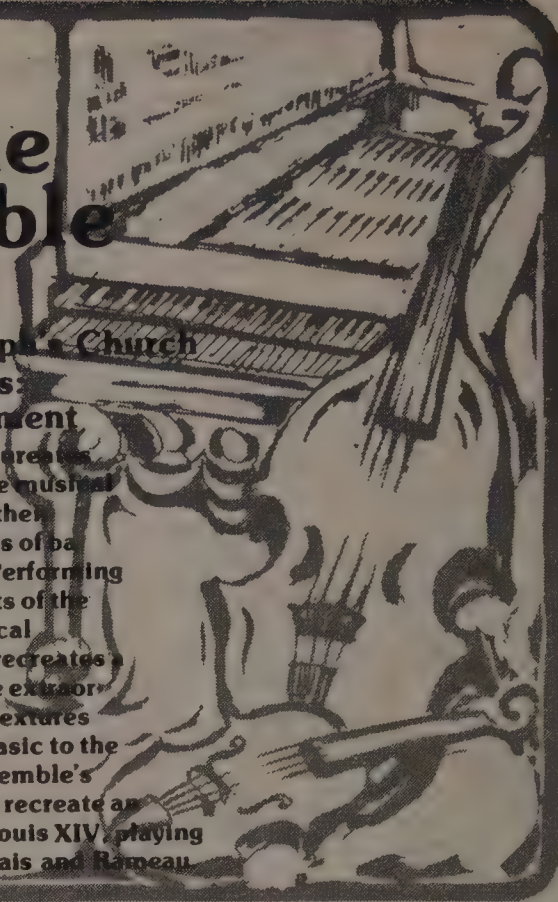


## Aulos Baroque Ensemble July 15

8:30 pm St. Joseph's Church

Music at Versailles:  
A Royal Entertainment

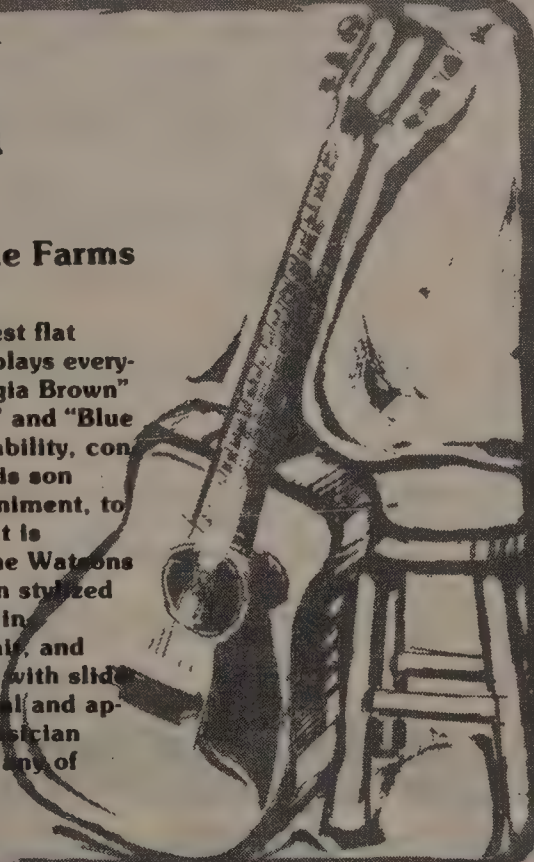
This group of Juilliard laureates has achieved remarkable musical and critical acclaim for their definitive interpretations of baroque chamber music. Performing on unaltered instruments of the period and exact historical replicas, the Ensemble recreates a musical world where the extraordinary tonal colors and textures of the instruments are basic to the composer's art. The Ensemble's Burlington program will recreate an evening at the court of Louis XIV, playing music by Couperin, Marais and Rameau.



## Doc Watson July 20

8:00 pm Shelburne Farms  
The South Porch

Doc Watson, "the greatest flat picker who ever lived," plays everything from "Sweet Georgia Brown" to "Mean Woman Blues" and "Blue Suede Shoes." It is his ability, considerably enhanced by his son Merle's bluesy accompaniment, to deal with the variety that is astounding. Together, the Watsons represent the ultimate in stylized picking — Doc with his intimidating speed and flair, and Merle filling in the gaps with slide style solos so economical and appropriate that a rock musician might build a career on any of them.



## Keith Jarrett August 11

Twilight Shelburne Farms  
The South Porch

HIGH FIDELITY says of Keith Jarrett that, "not since Art Tatum has a more prodigious technique been on display." Last summer, Jarrett electrified his Burlington audience with a brilliant display of improvisational jazz piano playing. The Lane Series is proud to carry on its commitment to presenting the great jazz musicians of our time with this special concert at Shelburne Farms.



# Lane Series

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Box Office: Open 10-4 Weekdays  
Telephone: Ticket Information 656-3418  
Administration 656-4455

Individual tickets on sale at Bailey's Music Room

NO REFUNDS — NO EXCHANGES



## Order Form

Date	Event	Tickets per event
Wed. 7/5/78	The Romeros*	_____
Sat. 7/15/78	The Aulos Baroque Ensemble*	_____
Thu. 7/20/78	Doc Watson with Merle Watson	_____
Fri. 8/11/78	Keith Jarrett	_____

\*Limited View \$5.00

Total tickets \_\_\_\_\_

x \$6.00 = \$ \_\_\_\_\_

Make checks payable to: U.V.M. Lane Series

Return to: Lane Summer Series 284 East Ave.  
University of Vermont Burlington, Vt. 05401

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address \_\_\_\_\_  
city \_\_\_\_\_  
state \_\_\_\_\_ zip \_\_\_\_\_  
telephone day \_\_\_\_\_ eve \_\_\_\_\_

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Please charge to my:

Visa # \_\_\_\_\_ Expiration date \_\_\_\_\_

Master charge # \_\_\_\_\_ Expiration date \_\_\_\_\_

signature \_\_\_\_\_



# SUMMER SYNIC

## A MIDSUMMER NIGHT'S CONCERT

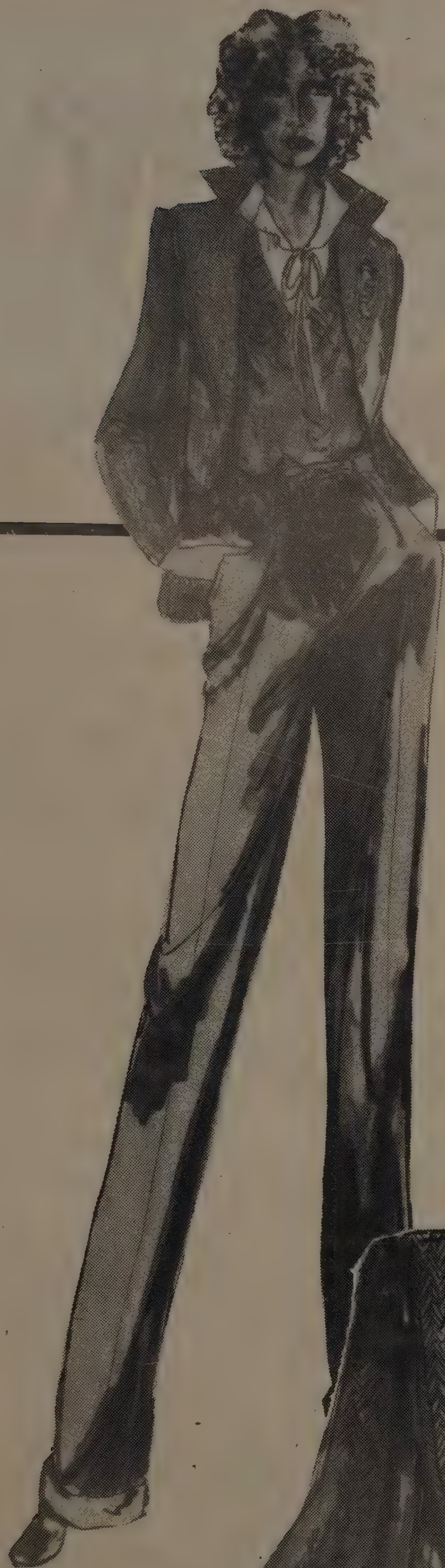
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How Green Are the Mountains.....8





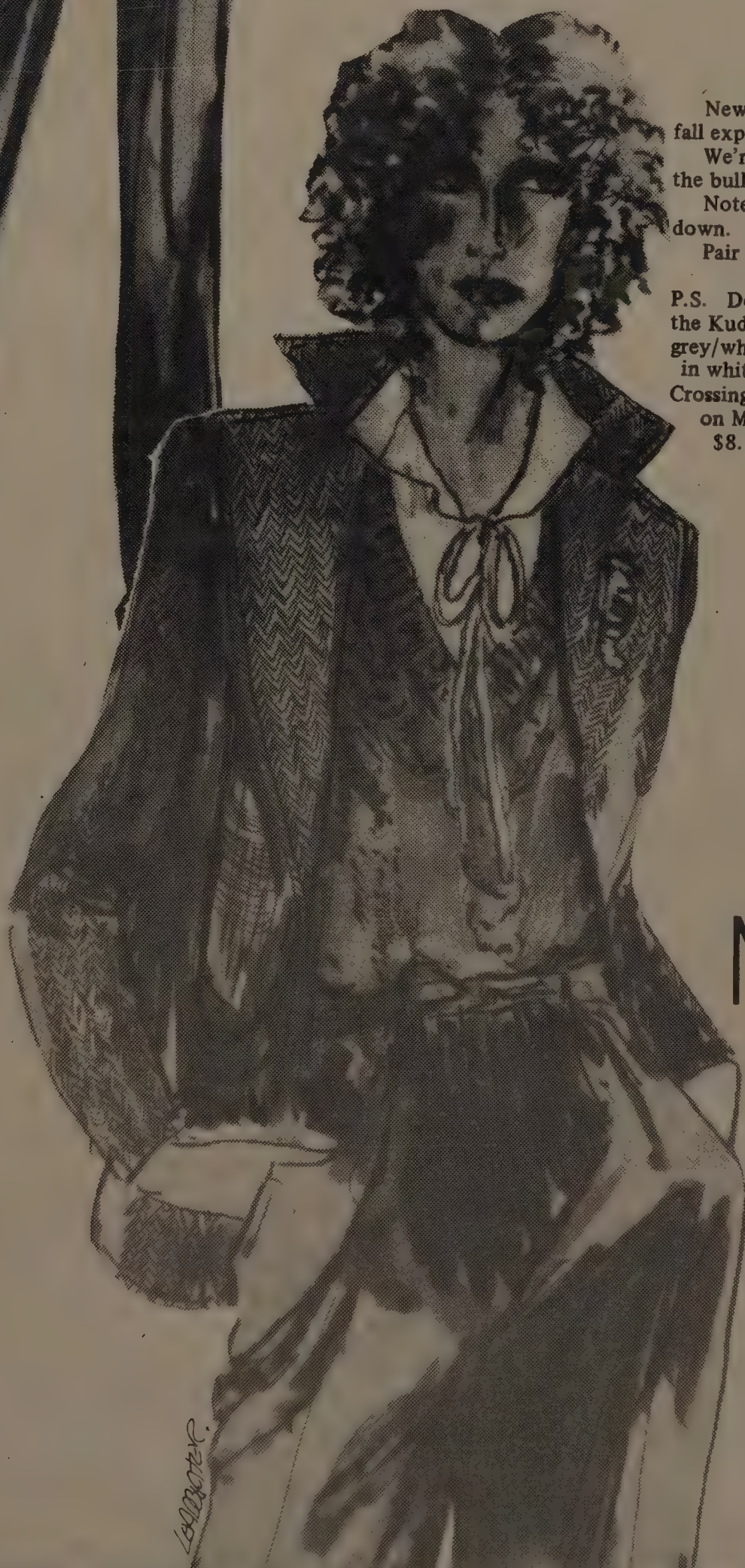
## PANT STANCE.

New Fall Expression: pair it up and pare it down. . . Your fall expression, babe.

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P.S. Don't forget to muffle on a soft scarf or two. And hear the Kudos when you're on the street. Shown: Hukapoo grey/white blazer \$63.00, San Francisco Shirtworks blouse in white \$23.00. Donegain Vest in grey \$16.50, Pride's Crossing black trousers \$24.50. All from the Way In Shop on Main. Also: Vera muffler scarves, available from \$8.50—Main Floor Accessories.



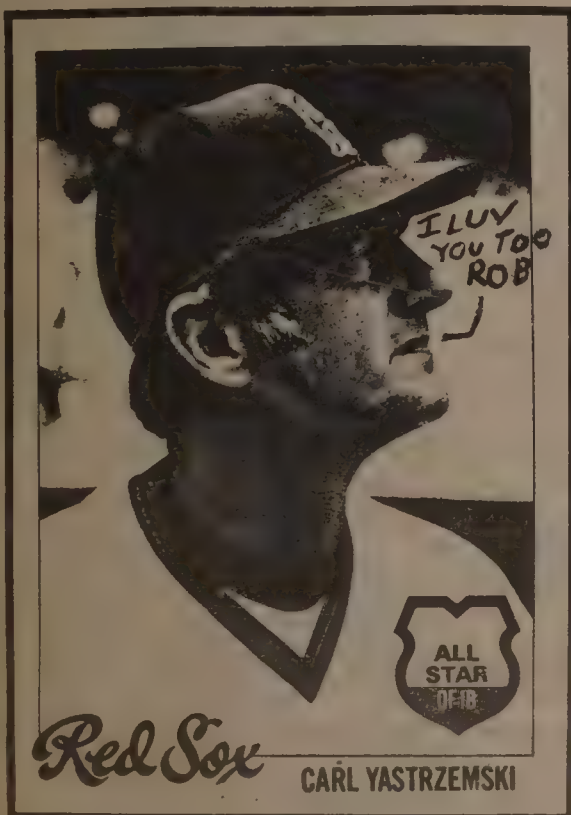
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"Too much hookah"

## CORRESPONDENCE



## Congratulations

To the Editor:

I must extend my heartiest congratulations to you and your staff. Any paper that can put up with Rob Swanson's gonzo-photojournalism deserves the 'Fear and Loathing Award!' I realize his disrespect for fellow editors is matched only by his insatiable lust for weed and women.

I must also compliment you on the layout of Rob's pix. I notice his best shot is strategically placed opposite the drunk driving ad. Very clever.

Leo Carroll  
Wayne, NJ

On a more serious note: I thought the paper was fine. I hope to hear more from Randy McMullen, and see more of the babe on pg. two, lower left.

## "Kids & Drugs"

To Randy Jansen,

In response to your story "Kids and Drugs," here's a note of appreciation for an excellent piece of information and insight. As a childcare worker in a Burlington group home for pregnant and/or "unmanageable" adolescents (many of them are wards of the state), I am often frustrated and discouraged with the system's way of dealing with kids who, for whatever reason, are drug and/or alcohol abusers. I am angry at the attitudes of the teachers, principals, police officers and parents you described. The situation in your first paragraph (kids getting high before school) is indeed very real, and too many people are either

unaware of it, unwilling to take it seriously, or afraid to confront it.

As a staff of concerned and competent therapists and caretakers, we do what we can. But considering the circumstances you outlined, it's nothing more than a Band-aid — if even that.

A personal solution to the discouragement and fatigue which I am experiencing with this (and other) teenager-related problems is to get out of the job. I share the hopelessness that you seemed to feel in your closing paragraph.

Thank you for an article which is moving, uncomfortably factual, and written without naive platitudes or evasive socialwork jargon.

Sarah Cook  
Burlington

## SUMMER CYNIC

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## On-Campus Is There A Cure for the Summertime Blues?

*Working all summer  
just to try to earn a dollar.....*

Linda Radies draws on her cigarette and gazes into the air with an expression of bored indifference that resembles that of a middle-aged assembly line worker than an attractive young college coed. "What am I doing this summer?" she says cynically, "I'm wasting my time."

A sophomore at UVM majoring in French, Linda works five nights a week as a salad bar attendant in a fast food restaurant on Shelburne Road and six mornings waitressing at an inn. "Anybody could do the work I'm doing," she says, "You don't need any experience for these shit jobs. Don't let them fool you." Asked how much mental input was required, she looks up incredulously, points at her right hand, and says "Thinking! Adding on my fingers is about the extent of the thinking I do."

Tim Hunter, a physics major who is working forty hours a week as a short order cook, has only a slightly less bitter attitude towards monotonous summer work. "As soon as I walk into the kitchen," he says, "I just put myself on automatic — sort of a mental equivalent of cruise control — and think about something else besides flipping burgers. After awhile," he adds, "I hardly notice what I'm doing any more."

Tim and Linda are just two of the hundreds of college students working in Burlington this summer who have found that the term "summer vacation" doesn't necessarily entitle one to a life of leisure.

"Burlington is such a nice place to be in the summer," the unsuspecting are told in the dead of winter, usually by some independently wealthy upperclassman whose most pressing summer obligation is finishing in the top three of a tennis ladder. Rather than brave the suburban wildernesses of East Orange, New Jersey and

Darien, Connecticut, many UVM students choose to stay close to the mountains and Lake Champlain under the pretense of "working hard and saving money." Unfortunately, because of a ruthlessly competitive job market and an abundance of motels, fast food restaurants and department stores that some developer is cloning on Shelburne and Williston Roads, most students find themselves working hard in Burlington but not earning much money.

"I looked for three weeks before I realized that I wasn't going to do any better than minimum wage," complained one woman, "and by that time all the jobs I could find were doing things like counter work at Lum's and the Tower Restaurant." Another student responded to an advertisement by the Vermont Job Service, finding that to apply she would have to wait in a line going out the door and down the street.

Fran Bagwell, assistant manager of the Vermont Job Service, has been working in employment counseling for eighteen years and feels that while the overall employment rate in Chittenden County is at 5.8% very low, the summer job situation has been "very tight this year. We haven't had that many openings for the summer," Bagwell said. "Employers either want to hire people who have worked previous summers or people who can continue on in the fall."

Bagwell believes that looking for a job is "a job in itself. You have to learn how to deal with rejection — people get discouraged too easily," she said, adding that "inevitably you have to sell yourself."

No matter how menial and tedious the job something can be learned from it, continued the Job Service employee. "Sometimes the things you learn that you don't like are even more important. Very often

## A Day in 'The Life'

SUMMER WORK STUDY (9 a.m. to 5 p.m.)

- 9:15 Arrive at office late; walk around
- 9:30 Coffee, newspaper.
- 10:00 Telephone calls (made).
- 10:15 Telephone calls (received)
- 10:30 Deliberate working
- 10:45 End deliberation; more coffee.
- 11:15 Walk around the office.
- 11:30 Lunch.
- 1:45. Return to office, walk around.
- 2:00 Downtown
- 3:00 Dairy Bar
- 3:45 Return to office, walk around
- 4:10 Sharpen pencils
- 4:20 Log in hours worked (9 to 5)
- 4:30 Finbar's



Work-study student incognito.  
Swanson Photos



## What's McBored?

A very special attitude.



Author-automaton, Vaune Davis, on a juicy job.

summer jobs give students the chance to deal with the real world."

Indeed for many, a summer job is an opportunity to meet people from backgrounds more diverse than Volvo-driving college students. Cathy, a striking girl with long blond hair and dark eyes who works a cocktail waitress, said that she definitely "feels more street wise. Most of the men who hang around the bar just talk about how great they are. A lot of times I feel out of place, like I'm stepping into a role I have to play — talking about things I know nothing about. The work was interesting at first," she said, "but then it became a tedious routine. The same people come in all the time and talk about the same things," she said. "I'm just a listener."

Nevertheless, no matter how obnoxious the work is, there are ways to cope. One McDonald's worker found the ultimate painkiller — "All I do is just leave my mind at home."

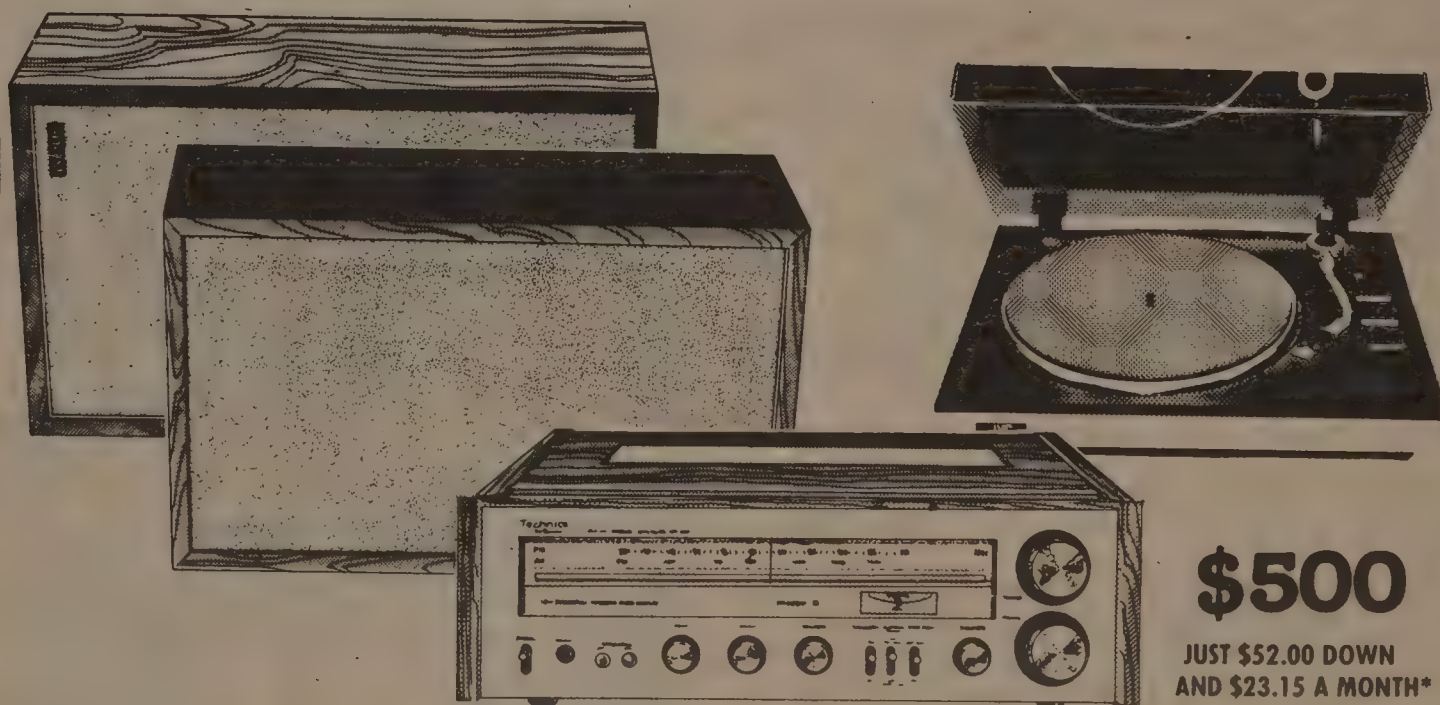
—Vaune Davis

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**...It's one of the best sounding stereo systems we sell at any price.**

A stereo system is a chain of equipment. The total sound that is reproduced is only as good as the weakest link. Lets tune onto a good clean FM station. We live in an area of valleys and hills and the type of music we may wish to hear may be broadcast miles away. So, our first requirement is a receiver that is sensitive enough to pull in that station clearly, and be selective enough to reduce interference from adjacent stations, and also capable of isolating noise from the actual signal so that we may listen to clean sounding stereo FM. And power so clean and pure no other receiver in its price range can come close to its performance. (.04% T.H.D.). That's why we chose the New Technics SA200 AM/FM stereo receiver for system \$500.

If we are listening to a record, we want to be able to hear everything that was recorded. We chose the Audio Technica AT-11E Stereo Cartridge because it can track the most complex record grooves and still maintain high separation. We also chose the cartridge for compatibility to the turntable.

The turntable must be capable of following the record grooves, turn the record at exactly 33 1/3 R.P.M. (or 45 R.P.M.) without interference. It must isolate the record information from external vibrations. The JVC JLA20 turntable does these things extremely well, since it is belt drive and has a servo controlled motor. It rejects at the end of a record, smoothly and quietly, and may be cued manually (damped in up and down directions).

Perhaps the most important part of any stereo system, the speakers. Loudspeakers characterize what a stereo system sounds like. If speakers do ultimately make the greatest difference of how the system sounds, then, the most important requirement is not hearing what the speakers sound like, but

how they don't sound at all. You don't want the speakers to add or detract from the source, but, rather to pass it on just as it was recorded. We've included the new Advent/1 speakers, for system \$500 for those exact reasons. (They are matched for power output of the Technics AM/FM receiver.)

Since 1969 Advent has been making loudspeakers that are accurate. Putting the latest loudspeaker technology to work, to create a value oriented product. The Advent One's make this system the best that you can buy for \$500. The Advent One Loudspeaker is a two way design, using the same components as the most copied speaker in the speaker industry, the large Advents. Since the Advent One contains the same components as the large Advent and sells for \$100 (the large Advent sell for \$150 each) something must be different ... the cabinet is smaller, the sacrifice musically then is not in the bass, middle, or high frequencies, but in the very deep bass. Advent says the last 3rd octave of music will not have the volume that is apparent on the large Advents. (Basically, you'll miss a 30 cycle organ pedal.) When you consider cost versus performance, you'll be astounded.



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Summer Health

Drug Prices in Burlington:  
A Continuing Malady



The bottle of one hundred Erythromycin tablets you purchase at a drug store has been granular, tested, compressed, tested, packaged, and tested again.

If purchased in Burlington, its trek here probably began at the Eli Lilly Company of Indianapolis, Indiana, the company producing for the sale of most pharmaceutical drugs for the northern half of Vermont. They manufacture 700 different medical products with divisions including creative packaging, veterinary, and agricultural divisions. Last year's sales soared over one billion dollars.

The Plight of the Pill

Each tablet or capsule of a specific drug contains one or more active ingredients, and one or more additives. The additives to the drug are most often used when the active ingredient alone could not take up enough mass to result in a practical tablet or

capsule. For example, dilvent is used in the manufacture of nitroglycerin tablets in order for those tablets to be readily handled and taken.

Eventually, the drug is packaged and sent to the respective pharmacies and hospitals. Over 90% of all the prescriptions handed out by pharmacies are prepared drugs, according to Jeffers. Such things as dermatological creams and ointments must be prepared by the pharmacist himself.

The Food and Drug Administration (FDA) follows each step of the drug manufacturer to assure proper active substance standards. A spokesman for the regional federal office in Boston said the FDA's Food Manufacturing Practice Regulations for Drugs "set down certain controls" for drug production. Drug labelling regulations, correct potency and purity standards, and Good Manufacturing Practice

Regulations are some of the other rules that manufacturer Eli Lilly has to follow when producing drugs.

Lilly is one of twenty-three drug companies in the U.S. that carries on extensive research as well as production. The benefit here, given a study stating that

The average wholesale price of drugs, by company, does not vary markedly. But retail prices, unregulated by either the FDA or the state, are as varied as Gerald Ford, Patti Smith, and Morris the Cat.

A spokesman for a Middlebury pharmacy claimed

Drug Topic Redbook of 1978, and the retailers themselves is evident from the tables and simply is a malady that no drug can cure. Some type of regulation of drug prices is badly needed.

Admittedly, the drug market is a supplier's one, and

*"Retail prices, unregulated by either the FDA or the state, are as varied as Gerald Ford, Patti Smith, and Morris the Cat."*

drug companies not actively involved in research and development are seven times more susceptible to FDA drug recalls, subject to one and a half more FDA Drug Product Problem reports, and suffer from forty-three times more FDA initiated action.

that any regulation of drug prices would result in the end of the free market system, and the fixed prices would create a monopoly, rather than competition, as it is now.

But, the distance between retail pharmaceutical drug prices, wholesale prices from the

pharmacies may charge what they deem fair, but it is unreasonable to expect people to pay outrageous prices for a basic necessity.

—John Letteri

Better Living Through Chemistry  
Bargain Hunting for Drugs

	Mall Drugs	Young's Pharmacy	Grandway Pharmacy	Gaynes' Pharmacy	City Drugs	Average Wholesale Price*
Achromycin V (250 mg.) 30	1.79	2.00	—	1.20	2.95	4.57/100
Aldomet (250 mg.) 100	8.50	11.80	8.98	10.50	12.95	8.74/100
Ampicillin (250 mg.) 24	2.54	3.60	2.88	2.40	3.60	—
Antromid S (500 mg.) 100	8.53	10.40	8.98	8.80	10.25	7.10/100
Bendectin Tablets 24	3.43	5.00	3.88	3.60	5.07	12.50/100
Butazolidin Alka 30	3.68	6.00	4.58	3.13	5.61	10.53/100
Coumadin (5 mg.) 100	6.33	9.35	7.43	5.40	8.35	5.60/100
Dilantin (100 mg.) 100	3.97	5.20	—	—	4.75	3.68/100
Diuril (500 mg.) 60	4.13	5.40	2.93	2.76	6.48	6.43/100
Donnatal Tablets 100	2.69	3.35	1.68	—	3.35	2.00/100
Drixoral 24	4.28	6.00	—	3.49	5.63	11.73/100
Erythromycin (250 mg.) 24	2.40	2.40	1.88	2.40	3.60	—
Gantrisin (500 mg.) 40	1.79	2.40	1.28	1.50	3.05	3.76/100
Hydrodiuril (50 mg.) 100	6.66	9.00	6.98	—	8.57	6.42/100
Lanoxin (0.25 mg.) 100	.98	1.75	.99	1.25	1.95	1.03/100
Lasix (40 mg.) 30	3.48	4.30	4.18	3.30	5.15	9.25/100
Librax 60	6.99	8.40	6.88	5.10	9.00	9.29/100
Mycolog Cream 15 gm.	4.29	5.35	4.88	3.75	5.95	3.77/15 gm.tube
Orinase (0.5 gm.) 100	11.98	14.00	9.58	9.49	13.95	5.93/50
Ovral unit	3.25	3.75	3.98	4.13	3.77	21.10/ 6 packets
Ovulen 21 unit	3.25	3.75	3.98	4.15	4.17	35.40/12
Orthonovum 1/50 — 21 unit	3.25	3.75	3.98	3.65	3.97	—
Pavabid 60	7.58	10.00	7.43	6.06	10.00	10.38/100
Prenisone (5 mg.) 60	1.89	2.50	1.98	1.80	2.85	—
Synthroid (0.1 mg.) 100	2.87	3.40	1.98	1.98	3.60	2.04/100
Sumycin (250 mg.) 30	1.99	—	1.98	1.20	2.55	4.69/100
Tetracycline (250 mg.) 30	1.29	2.00	1.98	1.00	2.55	—
Thorazine (25 mg.) 100	4.18	6.35	5.88	4.17	5.75	—
Thyroid (60 mg.) 100	.99	1.50	1.48	1.25	2.65	—
Tuss Ornade Spansules 24	4.19	5.00	3.88	3.38	5.62	7.10/50
Zyloprim	7.78	11.60	9.58	9.00	9.95	6.95/100

The use of the information in this survey for promotional purposes is prohibited by law.

\*Source: Drug Topic Redbook, 1978



# The Overuse and Misuse of Medication

Over the past 30 years, many new and powerful drugs have been developed. Their use has proliferated so greatly that concern has been raised as to their safety. Recent studies have conclusively shown that drugs are responsible for many health problems. Every year, more than 1 million people, that is 3-5% of all hospital admissions are admitted primarily because of a negative reaction to drugs; and 30% of the patients have further adverse reactions from drugs taken during their stay. These figures fail to measure the long-term consequences of continued drug use.

Presently, there are 84 drugs associated with an increased risk of cancer. Of these, 12 are either proven carcinogens or are more strongly implicated than the others. For example, in 1971, DES, a synthetic hormone used since 1938 to prevent abortion, was discovered to cause vaginal cancer in the adolescent children of the women who took the drug. Although it was subsequently banned, the damage had already been done. Phenacetin, once a commonly used pain reliever, recently was found to cause a fatal liver disease, and may also be connected to some forms of cancer. Even more shocking is the fact that Phenacetin is still sold in pharmacies. This applies to other dangerous or lethal drugs as well, such as Chloramphenicol, a commonly used antibiotic. Both DES and Phenacetin exemplify drugs that, it has been learned, are capable of causing cancer and other diseases.

Many drugs also act as "anti-vitamins" preventing the uptake or availability of the vitamin, which may result in a dangerous vitamin deficiency. The most outstanding example is the contraceptive pill, which increases the body's need for folic acid, Vitamins B<sub>2</sub>, B<sub>6</sub>, B<sub>12</sub>, and C. Deficiencies of folic acid and B<sub>12</sub> are responsible for anemia, while nervous dysfunction and susceptibility to infection, amongst other reactions, are related to deficiencies of B<sub>6</sub> and C, respectively. Furthermore, the "pill" has also been tied to an increased risk of heart disease and cancer of the liver. Antibiotics which are currently used for nearly all maladies are known to upset the balance of naturally occurring bacteria in the intestines, resulting in decreased resistance to harmful organisms. Additionally, most antibiotics prevent the absorption or utilization of the fat-soluble vitamins (A, D, E, K), folic acid, B<sub>12</sub>, Calcium, Magnesium, and Iron. Even Aspirin drastically lowers the blood level of Vitamin C and folic acid.

The point here is that many drugs could do more harm than good. The body is not a machine run by mechanical and manipulating switches. The introduction of any foreign chemical into the body is bound to result in some negative reaction. In our society, minor aches and pains that once were accepted as part of life are now assuaged either by stress-causing pain relievers or futile trips to the doctor. In both cases, the condition is usually self-limiting and non-treatable, the best cure resulting from the natural processes within the body. This requires rest, not painkillers that suppress the warning signals and blunt the natural curative defenses.

In some cases, like fighting infectious diseases or controlling high blood pressure, the use of drugs is warranted. For the most part, however, we would all be better off if dependence on drugs were curtailed and reliance on the nutritional, hygienic, and social approach to health which emphasizes proper rest, proper food, a daily routine of exercise, and no smoking was increased.

—Barry Gustin

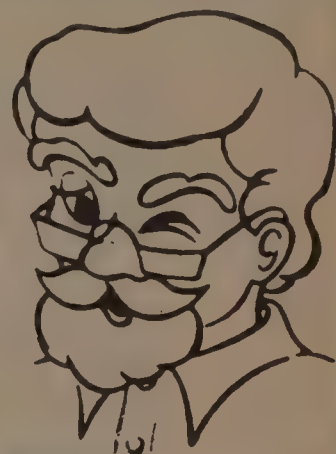


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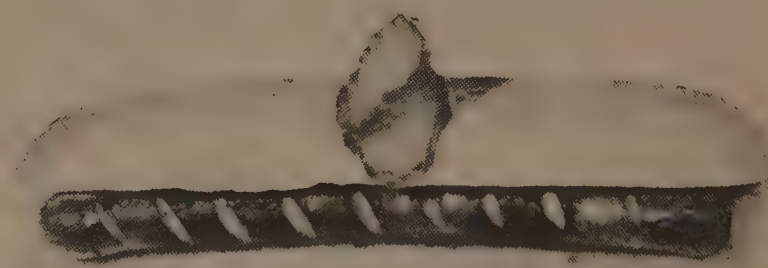
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## How Green Are the Mountains\$?

### *Chasing the Arts Dollar*

Whatever happened to the idealistic slogan "Art for the Sake of Art"? Today, competition is the name of the game in the entertainment world and this summer music festivals, theatre repertoires, concerts, and conventions are offering Vermonters and visitors a packed calendar of fine events. Each series, festival, and get-together is determined to become an established annual occurrence; and "See You Next Year" is the basic message which is often twisted into Madison Avenue hype.

But with many events on the same day and given a limit to how much culture one can afford, the question is which organizations will survive? The most successful shows are likely to be those with broad local appeal. The Mozart Festival found that 80% of its audience were locals, and the Festival so far has sold out six of fifteen concerts before the season has begun. Seeking to exploit the Vermont mystique in the flatlands, almost every event is named after Vermont or the Green Mountains of the "Beckoning Country." Rock concerts especially have been

counting on droves of weekend urban refugees to increase gate receipts. Yet the Woodstock era of outdoor camping and music seems to be waning in popularity. Although Vermont rakes in about \$250 million a year in tourist dollars, out-of-staters have not as a rule been big patrons of Vermont arts.

"Is there enough demand for all these shows?" one might ask. The "summer people" attendance is more than offset by the reduced number of college students in the Burlington area, the state's cultural hub. The success of an event depends on several factors: artists, location, publicity, and date. Prices may be crucial too. With many shows occurring on the same day or weekend, it is often difficult to choose and budget among the wide assortment of cultural attractions. Stardust Productions' elegant dinner dance on the Lake costs \$25 per couple; the Green Mountain Music Series in Sugarbush is asking \$7.75 and \$8.75 per show; Wizard Productions ferry rides and concerts are \$6 and \$6.50; \$\$\$\$\$\$ — send to the Federal Reserve Bank of Boston for more paper money!

The busiest day of the summer will be Saturday, July 29 when too many good shows

were scheduled: and someone or everyone may suffer for it. Culture vultures can choose from The Craftsbury Common Fiddlers Contest, The Vermont Jazz Festival in Killington, tenor sax virtuoso Gato Barbieri at Sugarbush, folk singer-guitarist Dave Van Ronk at the Top of the Square, All-Haydn Mozart Festival performance at Shelburne Farms, *Play It Again, Sam* at St. Mike's, and two shows of *Twelfth Night* at the Royall Tyler.

Competition is not limited to rock promoters. The Lane Series, Mozart Festival, Vermont Symphony, Shakespeare Festival, St. Michael's Playhouse, and other groups find themselves directly or indirectly vying for audiences. And the conflicts between local artists and imports are hotly debated. Last week, the Lane Series and the Symphony announced they will be joining forces to present four concerts for the upcoming season. Meanwhile, the Mozart Festival is planning to expand to include an International Quartet Series of four concerts for the fall and spring '78-'79.

One possible casualty of the Vermont arts industry is the newly formed Top of the Square, Inc. Using a large tent to house performances, The Top booked a wide variety of shows but has not been able to draw

against local theatre, bluegrass, rock, and classical events. Sugarbush recorded barely 1000 people for its opening Taj Mahal-Tom Rush concert and less for Havens-Sebastian. Even the Green Mountain Banjo Festival in Essex Junction attracted only 3,500 over three days, far below past Banjo Festival crowds of 8-10,000. And Shakespeare's *Twelfth Night* failed to sell out opening night.

Because of a lack of good indoor performance centers, summer events are mostly held outdoors. If the weather is bad, promoters can lose their shirts (except for the Vermont Jazz Festival which seems to thrive on rain and mud). Arts promotion is a risky business with only marginal financial rewards at best. Because of a lack of good indoor performance centers Arts traditionally have a record of not being able to support themselves through admission receipts alone and have relied upon grants and private donations to stay solvent. This season, the Lane Series ran a substantial deficit; the Shakespeare Festival budget was cut by \$12,000 by UVM so that only two instead of the usual three plays are being staged; but the Mozart Festival wiped out a \$20,000 debt; and the Vermont Symphony is in the

best financial shape in years.

For rock concerts, promoters come and go, and there aren't many in this neck of the woods. Promoters put on concerts for a variety of reasons, not always the best. The most ostensible purpose is to make money, but according to one promoter, "a lot of promoters just want to rub elbows with The Stars; they forget that music is a business like any other business." Booking acts and arranging dates is a hassle. And merely getting together the necessary capital can be prohibitive. Publicity isn't much problem, but a place to play is another story. A year ago, Burlington banned rock concerts in Memorial Auditorium after vandalism at a Supertramp concert resulted in a few thousand dollars damage. Alan Abair, promoter of the eight Country Banjo Festivals tried unsuccessfully to reverse the ban. Even so, the acoustics at Memorial leave much to be desired, and several performers have refused to play there for that reason. UVM's Patrick Gym, as recent Grateful Dead fans will attest, is hot and sticky, and the acoustics are unreliable. Probably the best local shows have been staged at the Flynn Theatre, although the Flynn's stage is woefully small. Current options are to build a multi-million dollar civic center





*Be it on water or on land, culture is expensive, but a grand luxury.*

in downtown Burlington, renovate Memorial, or purchase and redo the Flynn.

To succeed, promoters have to innovate. Wizard Productions opted for ferry rides with concerts as a refreshing novelty. The atmosphere is looser than any bar in town and music is excellent, not to mention the views. Furthermore, Mike Davis of Wizard stated, "We're not making much at all from the cruises; we're putting them on because we like to do it."

The hustling never seems to stop. The job isn't over after the show is done. There are always loose ends to wrap up — paying people, checking on details, etc.

Rock concerts have come under some criticism because they are virtual drug havens. Crowds get half loaded before the concert and get the other half at the show. Security police have been relaxed and tolerant of drinking and pot smoking. Most concerts come off without serious crime problems. But providing first aid, adequate rest rooms, and cleaning up afterwards can be a pain.

Finally, any arts organization that hopes to survive must make

a name for itself. There is a tendency for local newspapers to write something favorable about any arts performance — basically because the Green Mountains get to be culture starved during the winter. But the summer on the other hand is culture saturation and audiences are more wary of what they attend. Still, some promoters don't judge their success by one season alone. The Sugarbush series, for example, is in its first year of a five-year pilot project to turn the ski area into a year-round resort. It seems unlikely that all of the current festivals, series, and concerts will prove to be financially redeeming. One can only hope that the survivors will continue to offer a wide variety of high quality shows at reasonable prices.

Next year, if all goes well, new events have been scheduled. The Green Mountain Cow Chip Throwing Contest in Addison should attract fun seekers from throughout New England, and the Vermont Oboe Festival in Woodstock is expected to flourish in high style.

—Tom Daniels



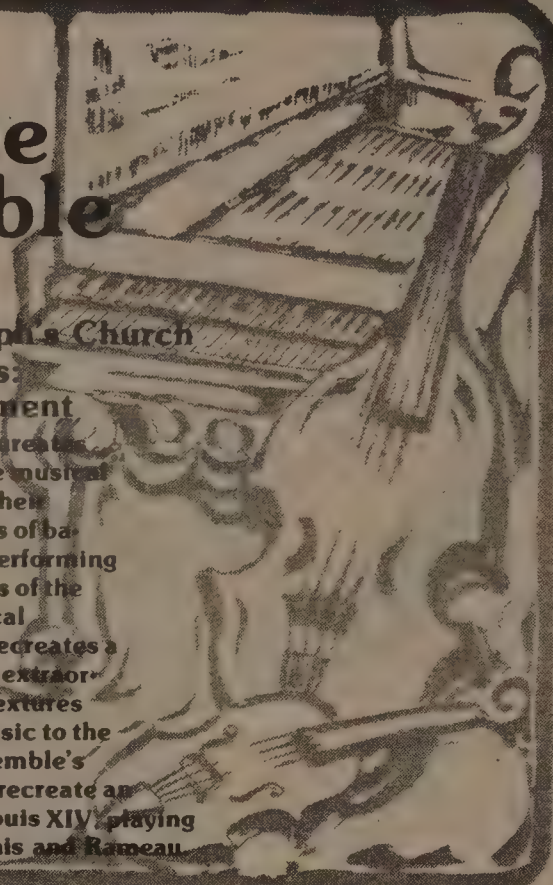
*Swanson Photos*

# Lane Series

## Aulos Baroque Ensemble July 15

8:30 pm St. Joseph's Church  
Music at Versailles:  
A Royal Entertainment

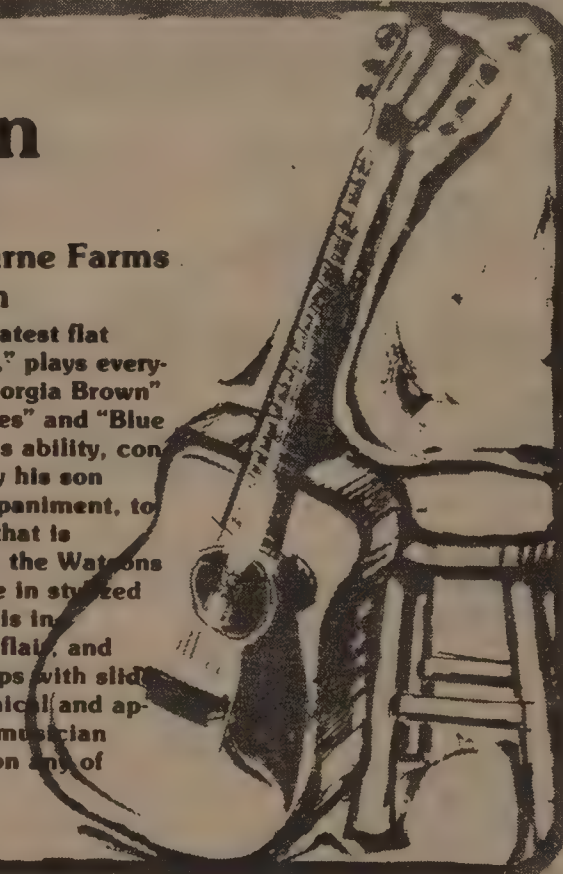
This group of Juilliard laureates has achieved remarkable musical and critical acclaim for their definitive interpretations of baroque chamber music. Performing on unaltered instruments of the period and exact historical replicas, the Ensemble recreates a musical world where the extraordinary tonal colors and textures of the instruments are basic to the composer's art. The Ensemble's Burlington program will recreate an evening at the court of Louis XIV, playing music by Couperin, Marais and Rameau.



## Doc Watson July 20

8:00 pm Shelburne Farms  
The South Porch

Doc Watson, "the greatest flat picker who ever lived," plays everything from "Sweet Georgia Brown" to "Mean Woman Blues" and "Blue Suede Shoes." It is his ability, considerably enhanced by his son Merle's bluesy accompaniment, to deal with the variety that is astounding. Together, the Watsons represent the ultimate in stylized picking — Doc with his intimidating speed and flat, and Merle filling in the gaps with slide style solos so economical and appropriate that a rock musician might build a career on any of them.



All Seats \$6.00

**TICKETS AVAILABLE AT**

★ Lane Office  
284 East Ave.

★ Bailey's Music Rooms

★ The Door


Box Office: Open 10-4 Weekdays

Telephone: Ticket Information 656-3418

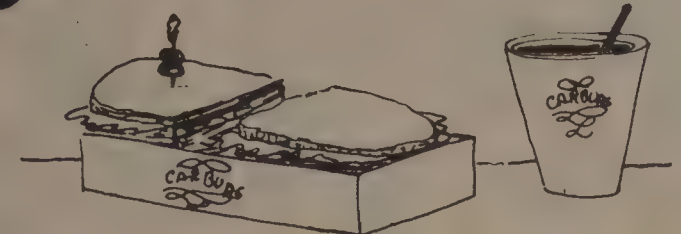
Administration 656-4455

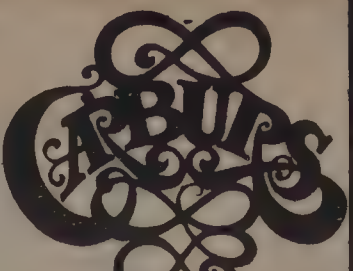
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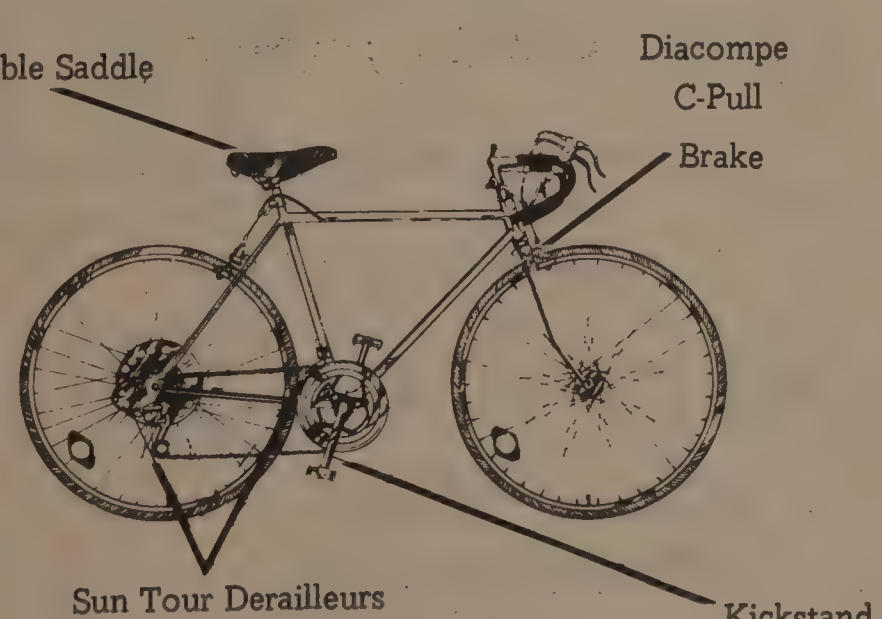
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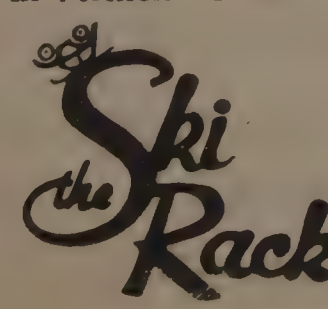
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## Cover Story/In Concert

### Concerts Worth Travelling To

#### JULY 18, TUESDAY:

Willie Nelson/Emmylou Harris, Tanglewood, 7 p.m., \$8.50, \$7.50 and \$5 (lawn seats available only on day of performance).

Crosby, Stills, and Nash, Montreal Forum, for info. tel. Ticketron.

#### JULY 22, SATURDAY:

Geils, Tom Petty and the Heartbreakers, Cape Cod Coliseum, 8 p.m., \$7.50 (advance), \$8.50 (day of show) at Ticketron.

#### JULY 23, SUNDAY

Charlie Daniels Band, Saratoga Performing Arts Center, 7 p.m., \$7.00, \$6.00, tel. 518-587-3330 for ticket info.

#### JULY 24, MONDAY:

Crosby, Stills, and Nash, Saratoga Performing Arts Center, 7 p.m., \$7.00 and \$6.00, for info. tel. 518-587-3330.

#### JULY 26, WEDNESDAY:

Fleetwood Mac, Saratoga Performing Arts Center, 7 p.m., \$7 and \$6. Tel. 518-587-3330 for ticket info. Basically sold out, but lawn seats are available on the day of the show.

Southside Johnny and the Asbury Jukes, The Paradise, 967 Comm. Ave., Boston, 9 p.m., \$7.50 (advance) \$8.50 (day of the show) at Ticketron or Theatre.

#### JULY 27, THURSDAY:

Seals and Crofts, Saratoga Performing Arts Center, 7 p.m., \$7 and \$6. Tel. 518-587-3330 for ticket info.

#### JULY 29, SATURDAY:

Ted Nugent, Cape Cod Coliseum, 8 p.m., \$8.50 (advance), \$9.50 (day of concert) at Ticketron.

Robert Palmer, Music Inn (outdoor concert), Lenox, MA, \$7.50 (advance), \$8.50 (day of show), \$8.50 at Ticketron.

Neil Diamond, Montreal Forum, 8 p.m., \$12.50 (SOLD OUT), \$10.50, and \$7.50 at Ticketron.

#### AUGUST 2, WEDNESDAY:

Crosby, Stills and Nash, Boston Garden, 8 p.m., \$10.50, \$9.50, and \$8.50 at Ticketron.

The Doobie Brothers, Saratoga Performing Arts Center, 7 p.m., \$7 and \$6. Tel. 518-587-3330 for info..

#### AUGUST 3, THURSDAY:

Kris Kristofferson/Rita Coolidge, Saratoga Performing Arts Center, 8:15 p.m., \$11, \$9.50, \$7, \$6.50 and \$5, tel. 518-587-3330 for info.

#### AUGUST 4, FRIDAY:

Martin Mull, Paradise, 967 Comm. Ave., Boston, 8:30 and 11:00 p.m., \$8.50 at Ticketron.

Linda Ronstadt, Saratoga Performing Arts Center, 7 p.m., \$7 and \$6, tel. 518-587-3330 for info.

#### AUGUST 5, SATURDAY:

Martin Mull, Paradise, 967 Comm. Ave., Boston, 8:30 and 11:00 p.m., \$8.50 at Ticketron.

Linda Ronstadt, Saratoga Performing Arts Center, 7 p.m., \$7 and \$6, tel. 518-587-3330 for info.

Eagles, Ricean Carleton Raceway, Ottawa, 6 p.m., \$12.50 (first 10,000 tickets sold) tel. 514-280-3651 for details.

#### AUGUST 7, MONDAY:

Beach Boys/Charles Lloyd, Boston Garden, 9 p.m., \$10.50, \$8.50, \$7.50 at Ticketron.

#### AUGUST 9, WEDNESDAY:

Bruce Springsteen, Montreal tel. Ticketron for info.

#### AUGUST 13, SUNDAY:

Foreignor, Saratoga Performing Arts Center, 7 p.m., \$7 and \$6, tel. 518-587-3330 for further info.

#### AUGUST 14, MONDAY:

Peter, Paul, and Mary, Saratoga Performing Arts Center, 8:15 p.m., \$11.00, \$9.50, \$7.00, \$6.50, \$5.00.

#### AUGUST 15, TUESDAY:

Jackson Brown, Tanglewood, Lenox, MA, 7 p.m., \$8.50, \$7.50, \$5 (lawn) at Ticketron.

#### AUGUST 22, TUESDAY:

Chuck Mangione, Saratoga Performing Arts Center, 8:15 p.m., \$11.00, \$9.50, \$7.00, \$6.50, \$5.00, tel. 518-587-3330 for info.

#### AUGUST 27, SUNDAY:

Jackson Brown, Boston Garden, 8 p.m., \$10, \$8.50, \$7.50 at Ticketron.

#### AUGUST 30, WEDNESDAY: AUGUST 31, THURSDAY:

Yes, Boston Garden, 8 p.m., \$10, \$8.50, \$7.50 at Ticketron.



## Random Arts. . .

### Elegant . . .

The Vermont Symphony Orchestra gave a gala 4th of July concert at Shelburne Farms. The program featured works of American composers highlighted by a performance of the fireworks. The fireworks weren't bad either. 1,500 people packed on the lawn in front of the magnificent Main House overlooking the lake.

T.D.



Swenson Photos

### Jumpin' . . .

Three days of rompin' stompin' downhome country tunes were fiddled, picked, and sung at the 8th annual Country Banjo Festival at the Champlain Valley Fair Grounds. Headliners did not disappoint, including: Vassar Clements and his magic fiddle, Bill Monroe, the mandolin playing and warbling Father of Bluegrass, Peter Rowan and his brothers, MC Bert Porter, and a slew of groups from around New England. Good times were had by all.

T.D.

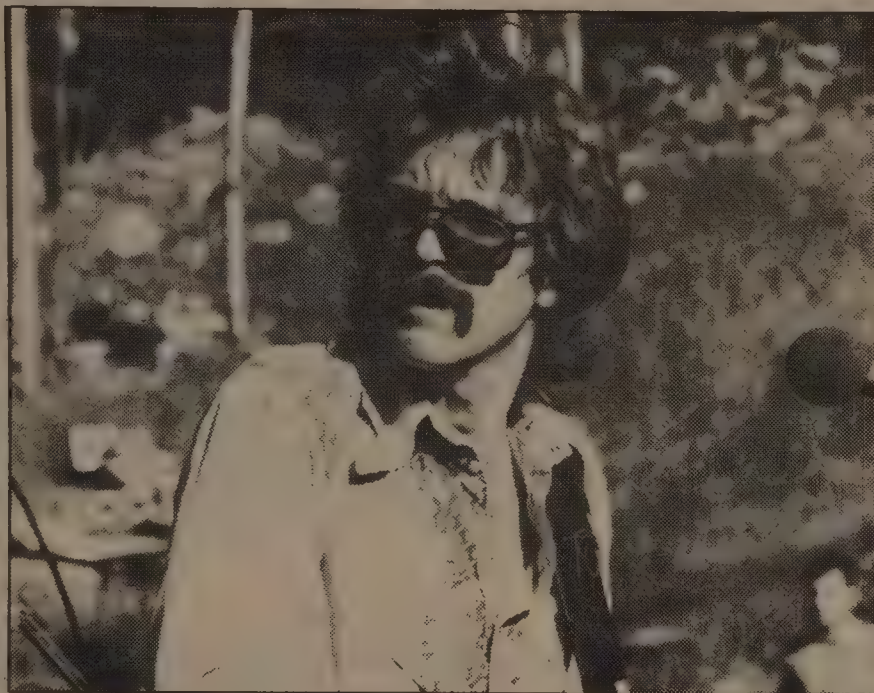


### Rippin' . . .

Tom Rush and Taj Mahal kicked off the Green Mountain Music Series July 1 with good performances. Rush played more rock 'n roll than usual, but Taj made the crowd dance with several famous tunes and a captivating stage presence. On July 2, John Sebastian and Richie Havens played old and new favorites.

This Saturday, July 15, band leader Maynard Ferguson with special guests guitarist Larry Coryell and renowned pianist Dave Brubeck should produce some excellent jazz. Also, Harry Chapin July 22. If the weather is nice, the setting can't be beat.

T.D.



### Brilliant . . .

The Lane Series kicked off its first summer season in five years with a sparkling performance by the Romero Brothers, guitar virtuosos. The trio skillfully played a variety of classical and flamenco pieces amid acoustically superb Baroque setting of St. Joseph's Church. Next shows are the Aulos Baroque Ensemble, July 15, and the great Doc Watson at Shelburne Farms on July 20.

T.D.



PR Photo

### Refreshing . . .

Wizard Productions launched its get-out-of-town and on to the lake ferry boat concerts with Pine Island on June 30. Pine Island played well for 2 hours; the scenery, especially sunset, was alone worth the trip. A little bit crowded but good vibes. Drink hard liquor, not beer and take the waves with bended knees. Coming up are: Frank Wakefield and the Good Old Boys (bluegrass) on July 15; and the Afro-rock fusion band Zebra on July 21.

T.D.



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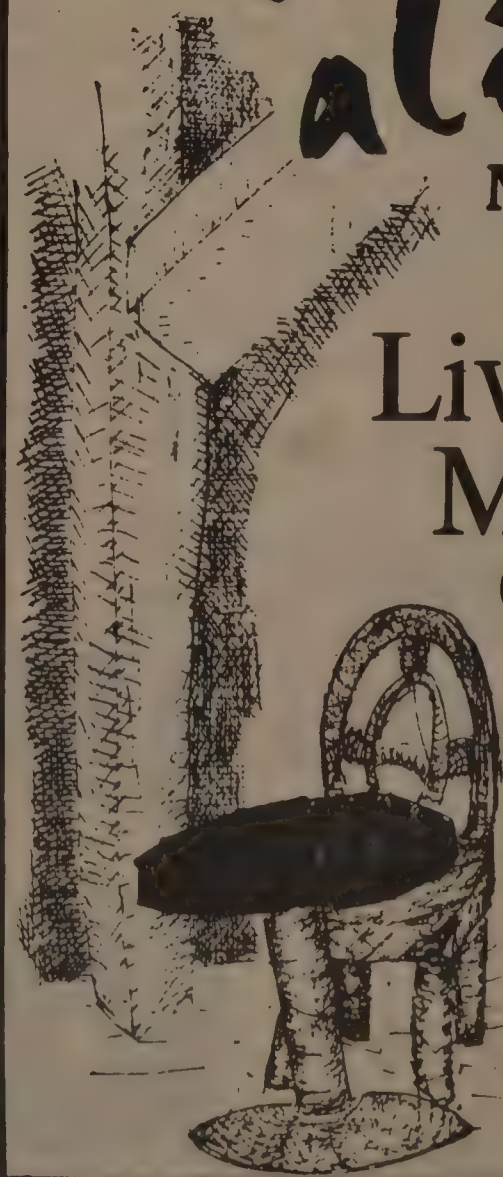
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# July 13 - 26, 1978

## THURSDAY

### DRAMA

"Othello" Champlain Shakespeare Festival, Royall Tyler Theatre, 8 p.m., tel. 656-2095 for info.

# 13

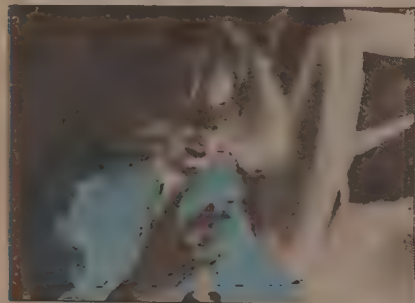
"Story Theatre," St. Michael's Playhouse, tel. 655-2000 for info.

"Barefoot in the Park" Top of the Square, Burlington Mall, 8:30 p.m., \$3.75.

"Two for the Seesaw," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$5.

"A Funny Thing Happened on the Way to the Forum," M&M Players, Essex Playhouse, 8:30 p.m., tel. 879-0195 for info.

### FILMS



Rare films, "Correct Pinball with Staige Davis," 300 Main St., 9 a.m., donations rejected. Filmed in lower Billings, these rank in quality and enjoyment with Dylan's basement tapes.

"Bus Stop," B106 Cook \$1.25.

## FRIDAY

### DRAMA

"Othello," Champlain Shakespeare Festival, Royall Tyler Theatre, 8 p.m., tel. 656-2095 for info.

# 14

"Story Theatre," St. Michael's Playhouse, tel. 655-2000 for info.

"Two for the Seesaw," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$5.

"I Do! I Do!" M&M Players, Essex Playhouse, 8:30 p.m., tel. 879-0195 for info.

"The Nightingale and the Emperor," Stowe Summer Theatre, Mountain Road, 3 p.m., tel. 253-9022 for info.

"Lizard Liberation," The City Company Ben & Jerry's Ice Cream Shop, 7 p.m., tel. 863-2883 for info.

### MUSIC

Classical Music Concert and Buffet Dinner, Top of the Square, Burlington Mall, UVM String Quartet (6:30 p.m.), Dinner (7:30 p.m., approx.) and the Vermont Symphony Brass Quintet (9:00 p.m.), tel. 864-5536 for info.

"Windows" (Jazz), Fleming Museum lawn, 1-2 p.m., free.

## SATURDAY

### DRAMA

"A Funny Thing Happened on the Way to the Forum," M&M Players, Bolton Valley Theatre, 8:30 p.m., tel. 879-0195 for info.

# 15

"Othello," Champlain Shakespeare Festival, Royall Tyler Theatre, 8 p.m., tel. 656-2095 for info.

"Story Theatre," St. Michael's Playhouse, tel. 655-2000 for info.

"Two for the Seesaw," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$6.

"Angel Street," Marlboro Guild Theatre, Memorial Hall, Wilmington, 8 p.m., "adults" \$3.50, students \$3.00.

### FILMS

"Living Arts of Japan," Four Winds Gallery, Ferrisburg, 5 p.m. \$2.50.

### AMUSEMENT

Champlain Valley Kennel Club Dog Show, Fairgrounds, Essex, 9 a.m., \$2 adults, \$1 ages 12-16, kids free with parents.

### MUSIC

Aulous Baroque Ensemble, Lane Series, St. Joseph's Church, 8:30 p.m., tel. 656-3418 for ticket info.

Windows Jazz Quintet, Battery Park, 2 p.m., free.

Larry Coryell and Maynard Ferguson, Sugarbush Valley, Warren, 4 p.m., \$7.75 (advance), \$8.75 (day of concert) at ticketron outlets, Upstairs Records (no checks).

## SUNDAY

### DRAMA

"I Do! I Do!" M&M Players, Bolton Valley Theatre, 8:30 p.m., tel. 879-0195 for info.

# 16

"As You Like It," Top of the Square, Burlington Mall, 2 p.m., \$3.50.

### MUSIC

John Baird, Baritone, and Catrene Baird, Pianist, Vermont Capital Associates, Four Winds Gallery, Ferrisburg, 2, 3, and 4 p.m., free.

Frank Wakefield and the Good Ole Boys, Hunts, 101 Main St., 9:00 p.m. (approx.) \$1.50, tel. 83-9850 for more info.

Vermont Mozart Festival, Opening Concert, UVM Showmen, 8:00 p.m., tel. 862-7352 for info.

### TELEVISION

ETV, U.S. Open Table Tennis Championships, 2 p.m. Also, Lionel Hampton visits the 'Tops' at 8 p.m. (repeated on Friday).

## MONDAY

### DRAMA

Champlain Shakespeare Festival, "Twelfth Night," Royall Tyler Theatre, 8 p.m., tel. 656-2095 for info.

# 17

AMUSEMENT Demonstrations and exhibition from Gardeside Nurseries, Top of the Square, "Community Day," free; (event tentative at press time).



## TUESDAY

### DRAMA

"Othello," Champlain Shakespeare Festival, 8 p.m., tel. 656-2095 for info.

# 18

AMUSEMENT Photography Exhibition, Top of the Square, Community Day, free.

### LECTURES

"Irish Nationalism: The American Dimension," Irish Studies Program with Thomas Hackey, 8 p.m., B112 Cook, free.

### FILMS

"Charlotte's Web," 101 Votey Bldg., 1:30 p.m., 50 cents.

"Stalag 17," B106 Cook, \$1.25.

### TELEVISION

ETV, "Mr. Speaker, A Portrait of Tip O'Neil," 9 p.m., appears interesting.

## WEDNESDAY

### DRAMA

"A Funny Thing Happened..." M&M Players, Top of the Square, Burlington Mall, 8:30 p.m., \$4.00.

# 19

"Twelfth Night," Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m., tel. 656-2095 for info.

"Play It Again, Sam," St. Michael's Playhouse, tel. 655-2000 for info.

### MUSIC

Vermont Mozart Festival, Five Winds Cruise, "M.V. Champlain," Lake Champlain Cruise, 8 p.m.

### FILMS

"Baobab: Portrait of a Tree," "Orozco Frescos at Dartmouth - An Epic of American Civilization," and more, Four Winds Gallery, Ferrisburg, 8 p.m., \$2.50.

"Charlotte's Web," 101 Votey Bldg., 8 p.m., 50 cents.

### DRAMA

"I Do! I Do!" M&M Players, Top of the Square, 8:30 p.m., \$4.

# 20

"Othello," Champlain Shakespeare Festival, Royall Tyler Theatre, 8 p.m., tel. 656-2095 for info.

"Kiss Me Kate," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$5, tel. 253-9022 for further info.

"Play It Again, Sam," St. Michael's Playhouse, tel. 655-2000 for info.

### FILMS

"3:10 to Yuma," B106 Cook, 8 p.m., \$1.25.

"Charlotte's Web," 101 Votey Bldg., 1:30 p.m., 50 cents.

### LECTURES

"The Faces of Irish Folklore," Irish Studies Program with Maureen Murphy, 8 p.m., B112 Cook Bldg., free.

### MUSIC

Doc Watson, Lane Series, Shelburne Farms, The South Porch, 8 p.m., tel. 656-3418 for ticket info.



### DRAMA

"A Funny Thing Happened on the Way to the Forum," M&M Players, Top of the Square, 8:30 p.m., \$4.00.

# 22

"Othello," Champlain Shakespeare Festival, Royall Tyler Theatre, 8 p.m., tel. 656-2095 for info.

"Kiss Me Kate," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$5, tel. 253-9022 for info.

"Play It Again, Sam," St. Michael's Playhouse, tel. 655-2000 for info.

### MUSIC

International Folk Dancing, Top of the Square, 6:30 p.m., free.

Mozart Festival, Chapman at the Organ, UVM Recital Hall, 8:00 p.m.

### TELEVISION

ETV, "Do We Really Need Stock Markets?" Wall Street Week, 8:30 p.m.

### DRAMA

Champlain Shakespeare Festival, "Othello," Royall Tyler Theatre, 2:00 p.m. and 8:00 p.m., tel. 656-2095 for info.

# 22

"Kiss Me Kate," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$6, tel. 253-9022 for info.

"A Funny Thing Happened..." M&M Players, Bolton Valley Theatre, tel. 879-0195 for info.

"Angel Street," Marlboro Guild Theatre, Memorial Hall, Wilmington, 8 p.m., "adults" \$3.50, students \$3.00.

### AMUSEMENT

"2 Penny Circus," Top of the Square, Burlington Mall, 2 p.m., adults \$2.00, kids \$1.00.

### MUSIC

Mozart Festival, All Handel, Shelburne Farms, 8 p.m.

Lew London, Top of the Square, Burlington Mall, 8:30 p.m., \$3.75.

Harry Chapin, Sugarbush Valley, Warren, 4 p.m., \$7.75 (advance), \$8.75 (day of the concert) at Ticketron, Upstairs Records (no checks).

### FILMS

"Say Goodbye," "Proem," "The Wrought-Iron Sculpture of Paul Aschenbach," and "The Mask-Maker," Four Winds Gallery, Ferrisburg, \$2.50.

### DRAMA

"I Do! I Do!" M&M Players, Bolton Valley Theatre, dial 879-0195 for further info.

# 23

MUSIC Dream on Productions, Hunts, 101 Main St., 9:15 (approx.) \$50. for info. dial 863-9850.

Mozart Festival - Mandelsson Octet, Burlington Square Mall, 8:00 p.m.

Chamber Music, Vermont Recital Associates, Four Winds Gallery, Ferrisburg, 2, 3, and 4 p.m., free.

### AMUSEMENT

Photography Exhibition, Top of the Square, Burlington Mall, "Community Day," free. (Through July 25).

### DRAMA

Champlain Shakespeare Festival, "Twelfth Night," Royall Tyler Theatre, 8:00 p.m., tel. 656-2095 for info.

# 24

AMUSEMENT Sculpture Demonstration, Top of the Square, Burlington Mall, "Community Day," free.

LECTURES "The Abbey Theatre Audience and Irish Nationalism," Irish Studies Program with Adele Dalsmier, 8 p.m., B112 Cook Bldg., free.

MUSIC Mozart - The Virtuosos Flute, Royall Tyler Theatre, 8:00 p.m., call 656-2095 for info.



### DRAMA

"Play It Again, Sam," St. Michael's Playhouse, tel. 655-2000 for info.

# 25

"Man of La Mancha," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$5, for further info. tel. 253-9022.

"Angel Street," "Marlboro Guild Players, Memorial Hall, Wilmington, 8:30 p.m., \$3.50 adults, \$2.50 students.

### MUSIC

Mozart - The Virtuosos Flute, Royall Tyler Theatre, 8:00 p.m., call 656-2095 for info.

### DRAMA

"Play It Again, Sam," St. Michael's Playhouse, tel. 655-2000 for info.

# 26

"Man of La Mancha," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$5.

Champlain Shakespeare Festival, "Othello," Royall Tyler Theatre, 8:00 p.m., for ticket info. call 656-2095.

"A Funny Thing Happened on the Way to the Forum," M&M Players, Top of the Square, 8:30 p.m., 4:00 p.m.

### MUSIC

Mozart Festival - Lake Cruise - SOLD OUT.

### LECTURES

"Poet in Limbo," a filmed interview with Irish poet Seamus Heaney, Irish Studies Program, 8 p.m., 103 Rowell Bldg., free.



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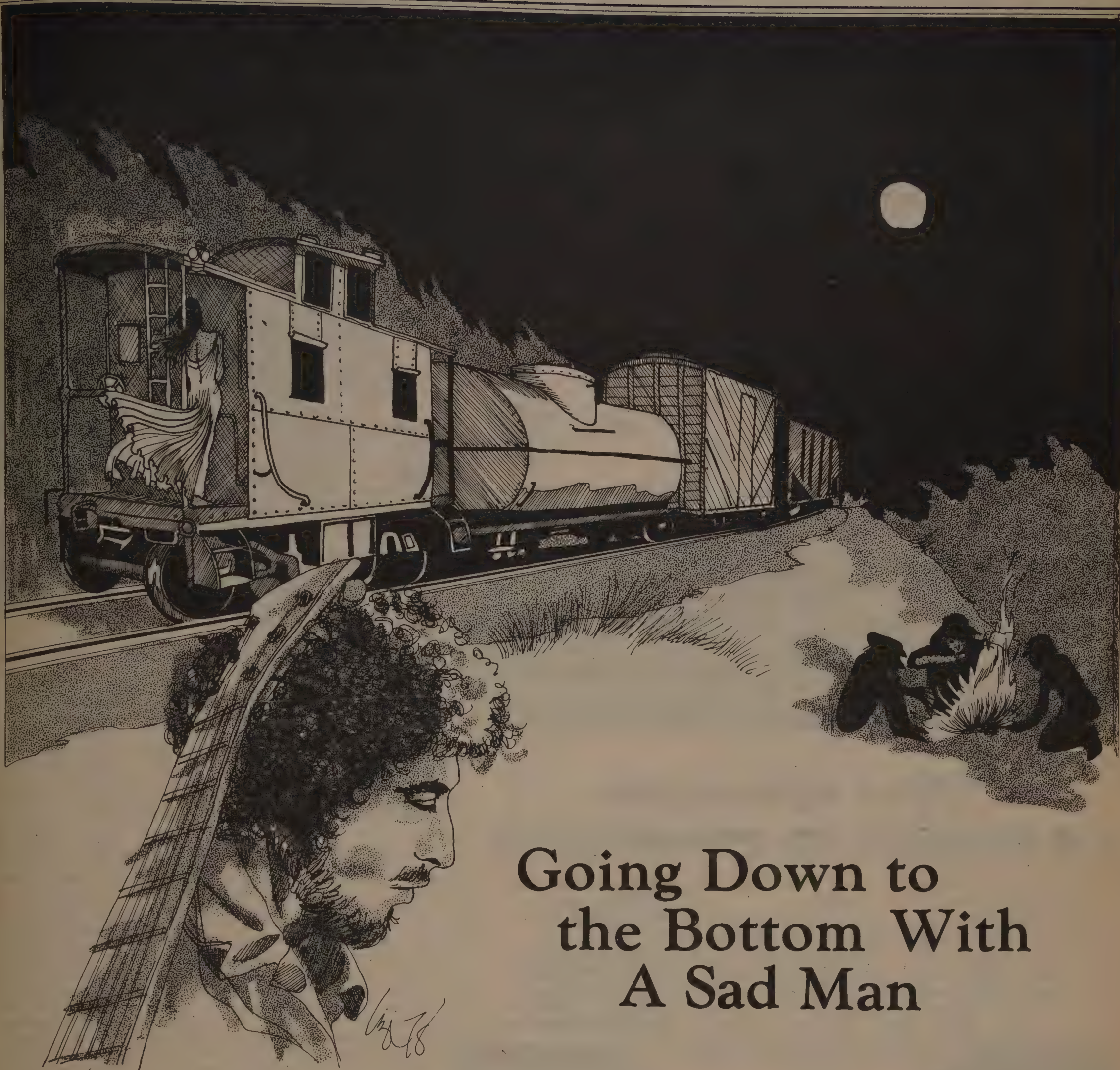
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## Going Down to the Bottom With A Sad Man



Street — Legal  
Bob Dylan  
Columbia JC 35453

It really doesn't matter that growing up has a syntonic rhyme with throwing up, it remains inevitable. Even the most restless punk/poet has to face his mortality and the emotional weight of admitting it. Once acknowledged everything falls apart, everything changes.

Look at Bob Dylan's *Street-Legal*, a superb album, a glance at cover may bring back images of *Freewheelin'* or *Blonde on Blonde*. The marital problems of the last year have left an angry young poet, a hurt and dejected lover. Where Dylan used to spout answers like a child on a multiplication table run, he now showcases a man who can't quite believe it is all happening to him.

What might have been *Freewheelin'* 1978 is not even an out and about version of *Footloose* and *Fancy Free*.

*Street-Legal* is a blues album with touches of Tex-Mex. Not talking blues but the down and out hanging-on-a-bottle blues. The sound, with Dylan as the untitled producer, is clean, but the singer's anger is the power. And if you didn't quite hear him right, there are three female backup vocalists to accentuate every word. It is that constant repetition of a word or phrase that sets this album apart from the rest of the Dylan collection. Where Bobby D. once could utter more words in one song than any other three singers, he now repeats only the bare essentials until the message is drummed onto the back of your brain.

Maybe the cover provides the needed insight to this album. On *Freewheelin'* Bob was struttin' down the street; he was the different drummer. Now he's peering out from an entranceway. A touch of paranoia, possibly seeing if the lawyer is there for the alimony. On this album the image of his wife, Sarah, is not like the one who inspired Dylan to stay up for days in the Chelsea Hotel writing "Sad-Eyed Lady of the Lowlands."

Following his media overkill to promote the cinematic dud, *Renaldo and Clara*, Dylan has crafted his blackest album. Coming from the man who penned the most beautiful and mystical treatise on love ("To Ramona"), the utter despair (and tail-between-the-legs please-take-me-back tone) of *Street-Legal* stands as the bridge between the elation and the chains of love.

Side one opens with a lyrical and plotless narrative to his sixteen years of marriage, "Changing of the Guards." In it Dylan confides the effort it has taken him to bring the pain to conscious words:

"I struggled to my feet/ I run past destruction in the ditches/ With the stitches still mending/ 'neath the heart-shaped tattoo." "Changing of the Guards" is the most cryptic of the seventies Dylan repertoire. Interpreting Bob Dylan again may be *de rigueur* for hip high school poetry teachers again.

This is Dylan's last look back at his wedding photo album. With the omnipresent backup vocalists (Carolyn Dennis, JoAnn Harris and Helen a Springs) reiterating the lyrical struggle, Dylan has shown a new side of baleful anger in the onetime overloved and happy man of *New Morning*.

In the gruffest voice since *Before the Flood*, Dylan tears into the shitkickin' bluesrocker "New Pony." Using a heavily (like 35 times) repetitive chorus of "How Much Longer?", he screams about the merciless end of a love by substituting a pony named Lucifer for his distant lover. Sandwiched around a throaty and bluesy sax break by Steve Douglas, Dylan wonders if the only release is in leaving this earthly realm.

Aided by Alpha Banders Steven Soles and David Mansfield, drummer Ian Wallace and lead guitarist Billy Cross, Dylan has left the mellow country behind him for the streets of Malibu and Los Angeles. "No Time to Think" makes Springsteen's "Blinded by the Light" (which ain't no lightweight) sound like a child's poem. Dylan spews forth a saga of a lonely and withdrawn (Dylan) character who has taken an epic journey which coincidentally parallels Bob's career:

"Judges will haunt you/ The country priestess will want you/ Her worst is better than that/ I've seen all these decoys/ Through a set of deep turquoise/ Eyes and I feel so depressed."

Side one closes with another rocker "Baby Stop Crying." It starts with a slight echo of hope

on Bob's voice after his lady has "been down to the bottom with a badman." He consoles her with "You and I know that sun will always shine." It is an outlaw blues from the "Knockin' on Heaven's Door" days with a cold-blooded Peckinpah "go get me my pistols babe, I can't tell right from wrong." What starts as a softly intoned plea "Stop crying," becomes an infuriated snarl as the man reaches his breaking point. Accented by the urgent gospel sounds of back up singers he orders:

"Go down to the river babe,/ I will meet you there/ Crawl down to the river/ Honey, I will pay your fare." But finally the hardness mellows and he offers: "If you need a friend, come see about me," only as a second thought after the humiliation and anger have passed.

Side two opens with a Dylan that wants no part of the guilt. "Is Your Love in Vain?" is a simple it's-time-i-gotta-hit-the-road song. Don Williams, a soon to be popular country singer is among those who are privileged enough to be thanked on this album's credits. He is an extremely tender songwriter and a little of his influence could have mellowed this song. But Bob prefers to strike back after

(Continued on page 16)







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## Recent Cuts

### A Fine Debut Album by



Power in the Darkness  
Tom Robinson Band  
Harvest STB-11778

1978 has been an extraordinary year for excellent releases from old favorites like the Stones, Dylan, Springsteen, etc. But no new talent has been arriving except the Tom Robinson Band. *Power in the Darkness* is the debut album of 1978 so far.

From the current British political turmoil of last year the TRB was formed. Within the street fightin' realm of rock and political consciousness that hung in the air in the U.S. in 1969 comes a commitment that in 1978 may seem a little distant and archaic to those who think Andy Gibb is a first-rate rocker, but in reality can give this country the real perspective it needs.

From the band's clenched fist logo comes Rock Against Racism, "a campaign supported by rock fans and musicians alike, including TRB: 'We want rebel music, street music. Music that breaks down people's fear of one another. Crisis music. Now

music. Music that knows who the real enemy is."

The PR man's dream is Tom Robinson's espousal of his own homosexuality and his catchy anthem "Glad to be Gay," which on this album is live and dedicated to the World Health Organization, which still regards gayness as a disease. In spite of the hooks and sheer power of the song's chorus, it describes with a great deal of bitterness the lot of British homosexuals, who have to endure a nasty bit of physical abuse from "queer bashers" who feel that beating up a gay is a potent way to prove their own sexuality.

Robinson's politics hardly stop there. With explicit candor he attacks anything that reeks of fascism, which according to the British music we hear here, is running rampant. With the advent of Britain's National Front, TRB's music brings an important medium for raising American consciousness to this abomination and hence, the clenched fist logo.

At times Robinson's excess is his zeal and one-sided dichotomy. One listen to "Better Decide Which Side You're On" will clarify which side Robinson is on. The only problem is that we're all liberals (for whatever that's worth) and we know which side we're on. Without the strong fascist affiliation in this country some of TRB's songs have to be taken for just that, songs, not definitive political statements (which they're really not). For definitive and personal political

## Dylan

he's been hurt; remember "Don't Think Twice It's Alright."

"Senor (Tales of Yankee Power)" shows Mr. Dylan has read his Castaneda. "Will there be any comfort there, Senor?" he asks his mentor. But this is not a tribute to cosmic Yanqui missionaries, but another angry voice of a lonely man who is looking for a way to find her again. With the Tex-Mex influence of the Alpha Band, this song is the closest thing we have today to "Love Potion No. 9." And like the appropriately titled Searchers, who did LP No. 9, Dylan is willing to blindly

accept whatever the gypsy offers. Out of desperation he queries the seer, "Which way are we heading. This don't make sense to me no more." At least he tried.

Starting with "True Love Tends to Forget," through to the end of the album, Dylan paints a picture of love as the blackest highway that never quite seems to end. By calling his love a stone an unfeeling "monument drifting to infinity and back again" he may have finally hit on it. Dylan, always a possessive man, cries, "You belong to me, Don't forsake me baby, Don't sell me out, Don't keep me knockin' about." He ends the song by chanting the futility that is implied in the title of the song.

## TRB



statements on all the bad craziness that is going down in England; I recommend The Clash and their album *Garageland*, which should be out by next week.

Tom Robinson's music provides the strength to his lyrical attacks. It is possible that in this golden age of mindless disco, this album plus the seven song bonus EP, full of political songs, would be about as exciting as a Country Joe and Fish reunion. But this album to me is like a magnet. Visionary shouting, as seen in 1969, makes a group feel united but cannot bring the masses to see the revolutionary goals. But this is 1979 and Seabrook has been stopped and in Williston Pyramid may be mauled. To Tom Robinson automated radio may be nothing more than anaesthesia, but TRB has a real tradition of rude irreverence of British working class ways. And that means anger, like "Don't Take No for an Answer."

Then it is no surprise in apolitical America where even the President agonizes over what side he is on, that the hit from this album will be the only nonpolitical song on the album, "2-4-6-8 Motorway," an English Springsteen ditty about the mindlessness of truckin' down the road.

Using Simon and Garfunkel's news broadcast within a song format ("7 o'clock News/Silent Night"), the title cut is not just a paean to the freedom to decide with whom and what you do under the covers but a stirring

call to the revolutionary vanguard to bring things to the proper light. According to TRB it is "the time to fight for your rights." TRB utilize record cover notes to justify their songs. For "Power in the Darkness," Tom Robinson quotes Eric Idle of Monty Python and Rutles fame "The Tories believe that the basic freedoms are being eroded: Freedom to avoid paying; freedom to hang people; freedom to censor books, plays and television."

TRB is not rockers in tax exile like many other Britains. To insure we understand this, all the songs are sung in a brutal but clear English unproper accent.

The frankness of message and delivery help to make this a super rock album. Ten years ago it would have made TRB bigger than Peter Frampton is today. For now they will have to suffice being a throwback to the days when rock was an offshoot of anger, an emotional release translated into an esthetic response. Remember Eddie Cochran's "Summertime Blues?"

In spite of the fact that some critics are very close to calling TRB the next big thing, (it's really not), it is a great album for listening to. And that is the bottom line. It is a great boogie album and anyone who mentions that they drive a grey Cortina and listen to "Brucey Springsteen on the radio" gets a gold star.

—Larry Seiden

"We Better Talk This Over" is a barroom song that a literate Waylon could have written. The drunken shouting and pouting is over. Reconciliation with one who is "two-faced and a double dealer" will not come about. The breakup with his wife may have left Dylan with a toll even he can't pay. As the album ends we are really not sure if the champ, who has been down for the count, will ever get up to write another "It Ain't Me Babe."

The concluding song, "Where Are You Tonight? (Journey Through Dark Heat)" has left these onetime inseparable lovers as two distant individuals. The bitterness of leaving ("I couldn't tell her what my private thoughts were") has left Mr.

Dylan "biting into the root of forbidden fruit and the juice running down (his) face."

As if to question the values that brought them together and finally have left them drifting apart, the remorseful singer can only wallow in fantasy, wondering where his ex is tonight.

For the rest of us, we can only be amazed at the clarity this sad singer and songwriter can bring to the metamorphic human condition. Although this album will surely be a classic, I prefer the fleet images of *Blood on the Tracks* to the drowning tears of *Street-Legal*.

—Larry Seiden

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## Cyn Flicks Can You Change

Remember the nauseating radio monologue-disguised-as-song called *Convoy*. Yup, the one that seemed a waste of vinyl. Well now they made it into a movie and what a waste of celluloid it turned out to be.

The worst part of it is to make this grade Z farce, the inscrutable talents of my favorite director, Sam (All Man) Peckinpah were utilized. Well, maybe utilized is the wrong word. For all I know Sam ingested too many worms from the bottom of tequila bottles and his bones lie in the basement of a Tijuana brothel. Probably this film is the first assignment in a UCLA freshman filmmaking class. (Professor: For your first assignment I would like you to make a remake of the amazingly successful *Smokey and the Bandit*, and do it without any professionalism in acting or dialogue. In other words, the more cliches you can get into 105 minutes the better.)

In his day, Peckinpah made movies about real men, individuals lost in a changing time (*Wild Bunch*, *The Ballad of Cable Hogue*), about men who knew the meaning of freedom (*The Getaway*) men who were heroes (*Pat Garrett and Billy the Kid*). He made movies with excessive violence and lusty, sweaty sex (*Killer Elite*, *Straw Dogs*, *Bring Me the Head of Alfredo Garcia*).

But he never made a movie as dumb as *Convoy*.

In this cinematic flat tire he uses some of the actors who have previously shone under his direction. Kris Kristofferson, who played Billy the Kid, looks good as the leader of a renegade, but aimless convoy of truckers. But of all the dumb handles to lay on the man as Rubber Duck. I mean Kris has good bod, a nice tan, his blue eyes sparkle against the salt and pepper beard, so why not Outlaw or Riff or Dusty, even Burt Reynolds had the good sense to use Bandit as his handle.

Ali McGraw, the beautiful co-star of *The Getaway*, is cast as a spaced out, bitchy photojournalist whose acting in this schlock makes me think she'd probably forget to take the lens cap off. Actually with her short hairdo she looks like the toughest of the whole bunch of pansies in this film. If she could wrap one more tooth necklace around her neck I'd be more apt to believe she was a witchdoctor or snakecharmer rather than a photographer.

And Ernest Borgnine. If you saw *Smokey*, then you know that Jackie Gleason as Sheriff Rufus T. Justice was a perfect caricature of a southern redneck lawman. Ernest Borgnine, Capt. McHale, isn't really worth his chaw as the Bear. For a good Borgnine flick, see him do battle with railroad hobos in *Emperor of the North*.

And the movie. Well there is more action in a Wide World of Sports demolition derby. Since there is no plot except that a convoy of truckers steamroll down the southwestern highways smashing roadblocks and duke it out with dimwitteu Bears. The visuals here are possibly the best part of the movie. My recommendation is bring a cassette player, some headphones and a few Delbert McClinton tapes and with a

sixpack and a few doobies, that is a perfect way to spend a summer's night.

The basic trouble with the flick is its pretense at being heavy. Kristofferson is too laid back to be a national folk hero like Reynold's Bandit. With no energy and spirit in the screenplay, the epic purpose of the convoy looks flat. In a completely off the wall sequence, the New Mexico's governor's assistant asks the truckers what their mission is. They give him the most irrelevant and incoherent responses forcing you to ask yourself, "What is this, a

## Laughing at the Grim Reaper

*Heaven Can Wait* is a cute, lively movie which gives 90 minutes of light and likable entertainment. This film succeeds because it makes no claim to be realistic: from the billowy mists of near-Heaven to the gross opulence of the Farnsworth mansion, to a marvelously screwy boardroom meeting, to the heady excitement of the Super Bowl. But most refreshing is the good comic structure of *Heaven Can Wait*: tragedy is averted at the last minute and the hero and heroine walk off for a life of togetherness.

As a friend once said about smoking pot, "It takes imagination." Just so, it takes imagination to be reborn into another body, pull off feats of bravado and love, and live happily ever after. Isn't this what movies were originally intended for? *Heaven Can Wait* is essentially a remake of the 1941 classic comedy *Here Comes Mr. Jordan*. The modern version includes some excellent satire on the greed of corporate capitalism, the hollowness of love based on money, and the insanity of that great American sport - football.

Warren Beatty, who recently graced the cover of *Time* as "Mr. Hollywood," makes a smooth transition from superstar to superman, superjock Joe Pendleton, aspiring quarterback for the L.A. Rams. Pendleton is "killed" in a car crash and is sent complete with shining cornet instead of harp to a cloudy white way station leading to heaven. End of story? Not quite. Joe gets a second chance when it turns out that the angel in the blue suit (Buck Henry) took him before his time was up! But Joe must return to earth in another body, and Mr. Jordan (James Mason), God's corporate exec, puts Joe in the frame of eccentric millionaire Lee

## 18 Flat Tires?

Fireside Theatre rap?"

So Rubber Duck, the last American hero, represents all us little people. His machismo (a Peckinpah trademark) looks as real as Paul Lynde's. As studly as he may be, compared to the truckers who frequent the movie's truck stops, he looks like he might have trouble trying to get the emergency brake pulled.

But before you write this flick off, it is worth noting that nobody puts action into a movie (even a bad movie) like Peckinpah. Remember Dustin Hoffman attaching the bear trap around the dude's head in *Straw Dogs*. That was action. In

*Convoy* the action is highspeed chases, trucks ramming roadblocks, trucks running police cars over the embankment. All sorts of excitement that you've only seen in every truckin' movie since the Keystone Kops but done with a Peckinpah flair that is redeeming only for its visual slowmotion ballet of death.

Like Rubber Duck, Peckinpah assumes a stance of a loner who will never sell out. Unfortunately, while Kristofferson doesn't take the tit job that the Governor of New Mexico offers him, Peckinpah bites the commercial apple and finds a worm.

- Otis Norton



"... *Heaven Can Wait* is a fun movie and a Warren Beatty ego trip."

Farnsworth. Farnsworth's hysterical wife (Dyan Cannon) and deadpan secretary (Charles Grodin) are desperately trying to kill him. Amid the wachiness of mansion life, Joe as Farnsworth is the goof-ball, jock, industrialist with a conscience. Joe falls for environmentalist-school marm Julie Christie and plans to marry her. Meanwhile, the Rams are charging into the Super Bowl. Farnsworth buys the team, installs himself as QB, and then is bumped off by wife and secretary just before the Big Game. But in the finest Hollywood tradition, all is not lost. Joe is once again and this time permanently reincarnated as Ram QB Tom Jarrett and with a cheering crowd in the Colosseum, you can guess the rest.

Though not as poignant as *Shampoo* or as fast paced as *Bonnie and Clyde*, *Heaven Can Wait* is a fun movie and a Warren Beatty ego trip. Beatty

co-authored the script, co-directed and produced this flick which *Time* predicted will be number one at the box office this summer.

If *Heaven Can Wait* has faults, they are brought out because the movie is too short. Julie Christie and Beatty are nothing short of charming to watch; and more dialogue and a few more scenes would have been welcome. The movie avoids sex and could be rated G; but sexual nuances abound whenever Beatty's and Christie's eyes meet (they're old lovers from way back).

The audience seemed to like the show; laughs were common, and they applauded at the end. They probably also wished they could put off their mortality as well: what fools these mortals be!

-Curtis Haynes

# Bag it.

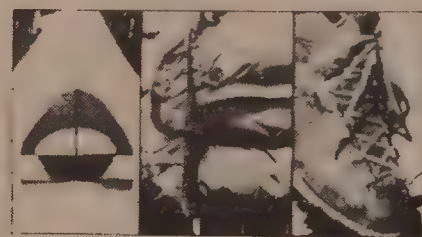
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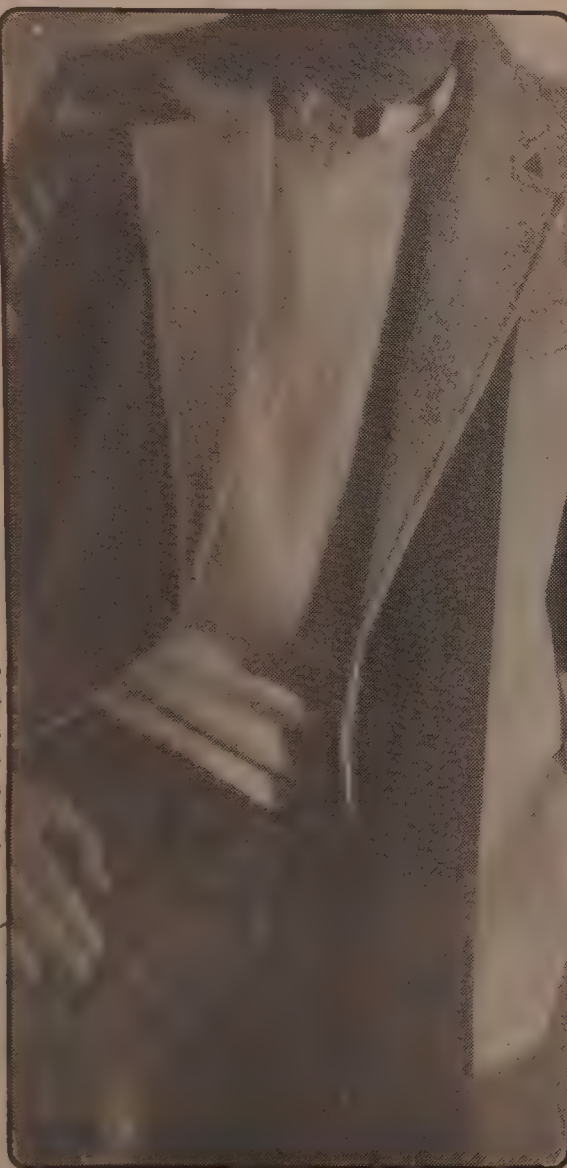
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## On Stage

### Twelfth Night: Doing Shakespeare Proud

The 20th Anniversary Champlain Shakespeare Festival raised its curtains July 6 with a fun-filled, energetic rendition of *Twelfth Night*. Director Edward Feidner, set designer Robert Little, and costume designer Muriel Stockdale produced a remarkably picturesque opening scene with all the players frozen in place as in a Gothic tapestry. The audience was immediately drawn into the romantic world of Illyria and the actors came to life to create one enjoyable episode after another.

The identical twins Sebastian and his sister Viola are separated by a shipwreck and thus begins a train of mistaken identities and wacky romances. Time Winters is properly royal as the love-sick Duke Orsino who bids Viola (disguised as a man) to woo the fair Olivia. In an hilarious perversion of the Miles Standish-John Alden-Priscilla Mullins story, Olivia then falls for Viola, while Viola is secretly in love with Orsino. Julia Brothers gives a strong, brassy performance as Viola, and Nancy Siddons-Daniels is a coy,



Julia A. Brothers and Robert B. Putnam frolic in *Twelfth Night*. headstrong Olivia with a fine voice.

The subplot of life at Olivia's court produces the play's best comedy. Robert Putnam comes within an ace of stealing the show as the witty, saucy, irrepressible Fool, Feste. Putnam struts, sings, tumbles, and puts down any adversary in this lively role — perhaps the most appealing Fool in all Shakespeare. Adding to the light-heartedness are Olivia's Uncle Sir Toby Belch, Sir Andrew, Fabian and Maria. Leon Martell as Sir Toby is a drunken ribald rascal, always entertaining in the Falstaff tradition. Duncan Stevens turns in some hysterical slapstick as Sir Andrew, the parody of a courtier. Fabian (Josh Conescu) is a comic catalyst; and Stacey Gladstone's Maria is warmly amusing.

Every play must have its bad guy and Vince Rossano is sterling as the proud puritanical Malvolio, Olivia's steward. In

one of the funniest scenes, Malvolio is tricked into believing that Olivia loves him and appears cross-gartered in yellow stockings. Rossano parades across the stage with haughty buffoonery and speaks with wonderfully precise enunciation.

Director Feidner insists that his players possess a thorough command of the text and an understanding of the Elizabethan world. This sensitivity allows for a great versatility in the roles which the audience found constantly engaging. Feidner presents *Twelfth Night* with an interesting repertoire of music — songs, mandolins, harpsicords — which enhance the play's opening line, "If music be the food of love, then play on." From the English Country dances before the show to this well-done joyous comedy, the company treated an appreciative crowd to an all-out first rate entertainment.

—Tom Daniels

## Classical Music

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The 5th Annual Vermont Mozart Festival commences July 16 at 6:30 with an equestrian display on the athletic field beside UVM's Gutterson Field House. Eight Morgan horses will parade to Mozart's "Music for a Cavalry Display," and spectators are encouraged to bring a picnic. At 8 p.m., the Grand Opening Concert will be presented at the UVM Show Barn with Menahem Pressler, pianist; the Emerson String Quartet; the New York Chamber Soloists; and the UVM Choral Union with James Chapman conducting.

Over the three week season, the Festival will combine a diversity of fine settings with distinguished artists and ensembles performing the major works of the world's great composers. 15 concerts will be performed in the Burlington-Shelburne area, as well as special concerts in Barre, Middlebury, and Stratton, and

workshops with soloists at Shelburne Farms.

This year the Festival will again include a series of six informal lecture-demonstrations designed to introduce the visiting artists to the Festival audience. The lecture-demonstrations are free and open to the public, and will be held at 4 p.m. at the Ira Allen Chapel on the following dates: July 18, Menahem Pressler, pianist; July 20, James Chapman, organist and conductor; July 25, Emerson String Quartet; July 27, John Solum, flutist.

In the first years of the Festival, Mozart was played exclusively. Although Mozart is still the featured composer, the Festival will be offering a fine variety of All-Handel, All-Haydn, and All-Bach performances and the music of Beethoven, Vivaldi, and Brahms, among others.

Concert locations include

UVM's acoustically superb Recital Hall, the beautiful St. Joseph's Church, Burlington Square Mall (no shops will be open), and the Royall Tyler Theatre. But perhaps the most scenic concerts will be held amid the elegance of Shelburne Farms. Three performances will take place outdoors on the South Porch of the Main House. Overlooking the formal gardens, the lake, and the distant Adirondacks, the massive 70-room Tudor mansion creates a regal European setting well-suited to classical music. In case of rain, performances will be held in the Ira Allen Chapel.

For information and tickets write: Vermont Mozart Festival, Box 512, Burlington; or call 862-7352. Other ticket locations are: the Royall Tyler Theatre, Orr's Card Shop, Kado Gifts, Bailey's, Decorative Things, and the Design Shop.

—Tom Daniels

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## Rumors

### Church Street Tunnel Vision



Last week, Mayor Urban DeQuay was at it again. Impatient to turn his town into a fine example of modern sterility, DeQuay gave orders to burrow a long tunnel under the main shopping street. DeQuay had a vision of subterranean stores which could keep on selling even during a nuclear attack. Peddlers, of course, would be banned from the underground mall, and the Pyramid Co. could eat its heart out: all of the town's problems would be solved at once!

"If only Mayor DeQuay had had a crystal ball!" future residents would lament. It seems that despite the Mayor's good intention, he overlooked two important factors: soil and greed. The soil beneath Church Street was a sandy loam which was not ideal for the support of heavy buildings; and greed knows no limits to growth. Needless to say, sand and greed do not mix.

No sooner was the Badgerville Underground Mall (BUM) constructed, than the subterranean store owners began looking for ways to increase profits. One such proprietor, a vacuum cleaner dealer named Marginal Airor, had once been a miner in West Virginia. With new-found Yankee ingenuity, Airor hatched a plot to secretly

burrow into the vaults of every store on Church Street and create a new version of Cash Flow. For three years, Airor dug from May to October until at last he had connected 57 cash boxes to a giant vacuum cleaner in his back office.

Unfortunately, when Airor finally flicked the switch, the vacuum pulled in not only money, but bricks, boards, and businesses! The sandy foundations of Church Street could not take the strain of so many tunnels and with a rumble not heard since King Kong met Godzilla, Church Street's fine array of buildings crashed down into the Badgerville Underground Mall. (No more Airor.) In one big suction, the town's commercial center was devastated!

The citizens of Badgerville were horror-struck: visions of Ghost Towns danced in their heads! There was only one solution — beg the mercy of those Egyptian tomb builders! Within two months of the disastrous cave-in, Church Street was once again alive and well. The Pharaoh Pyramid Co. had gladly erected a new 82-store mall: "The Urban DeQuay Memorial Mall — without whose tunnel vision this long-delayed project would not have been possible."



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## APARTMENTS

Summer sublet August — 5 bedroom household needs 1 person for month of August (female). Lakeview house on North Ave. 1 block from beach, swimming pool at house. \$100. Call Pam, 863-5020.

John & Eve are looking for a 2 bedroom apartment starting Sept. 1. Please call 863-4865.

Female roommate wanted. Modern condominium, convenient location. Washer, dryer, dishwasher, etc. Mostly furnished. \$100/month + utilities. Call Debbie 862-7784 after 5 or 658-6400 8-4:30.

½ house in quiet residential neighborhood, bike ride to school. Own room, furnished, 2 porches, off street parking 100.00 month includes heat. Call

862-7351. Keep trying!

APT. WANTED- 2 bedroom apartment wanted, need not be furnished, but must have appliances. Starting August 1st. Call evenings 862-3401.

## MISCELLANEOUS

For sale — 2 bureaus, 1 with mirror, portable typewriter, ironing board, full-length mirror, set of end tables and coffee table, wine rack. 864-9069.

Don't want pyramid mall? Then support citizens for responsible growth's fund-raising campaign. Buy a T-shirt with a "pyramids are foreign to Vermont" logo printed below a typical rural Vermont scene. Green on yellow shirts are 100% cotton; sizes S, M, L, XL. \$4.00 each. Call 862-2841 to place order.

For sale — flight jacket official U.S. Air Force: genuine leather. Excellent condition sz to fit 42-46. Asking \$70 or best offer. Call 863-2634. Ask for Bob.

I publish a crafts newsletter for people who want to buy crafts or for craft people who want to know dates and who to write to for information: 4 times year \$2.00 subscription. Write, Richard T. Kemp, 131 Sunset Drive, Burlington.

## VOLUNTEERS WANTED

The Vermont Children's Magazine needs volunteers to join its all-volunteer staff. Although the magazine is entirely written and produced by children, the non-profit organization needs help ranging from promotion, to finance, to work with children (supervising, editing and lay-out), to school planning, to printing and production advice, to silkscreening, and on and on. All skills and interests are valuable to this important organization, and all adults inclined are encouraged to call the following numbers for more info: Robert at 658-6655 or Ed at 425-2569.

## Summer Cynic Classified Ads are FREE.

## Why not use them?

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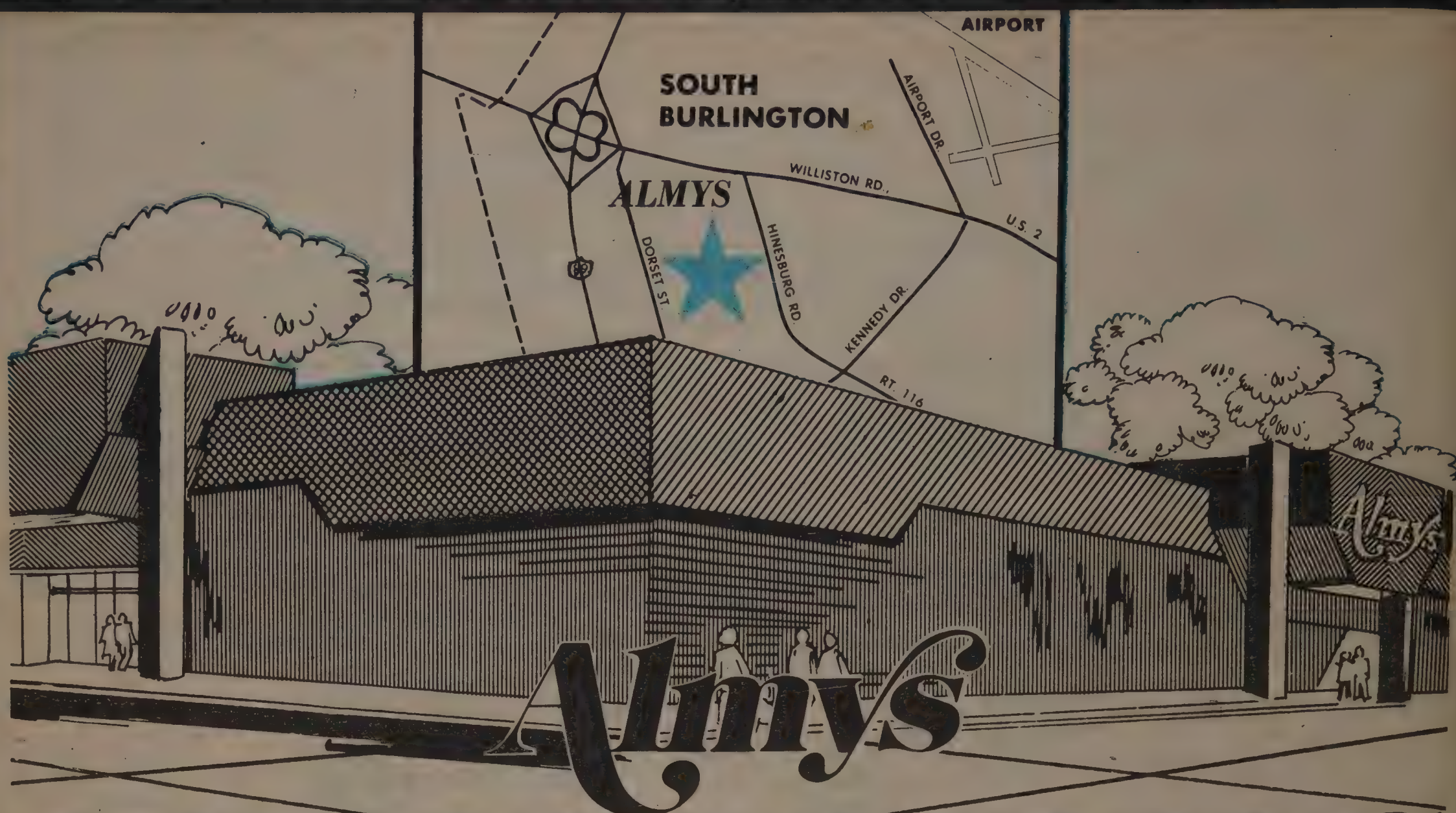
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INSIDE: Off-Key Notes from Warren; Horn Doggin'

# SUMMER CYNIC

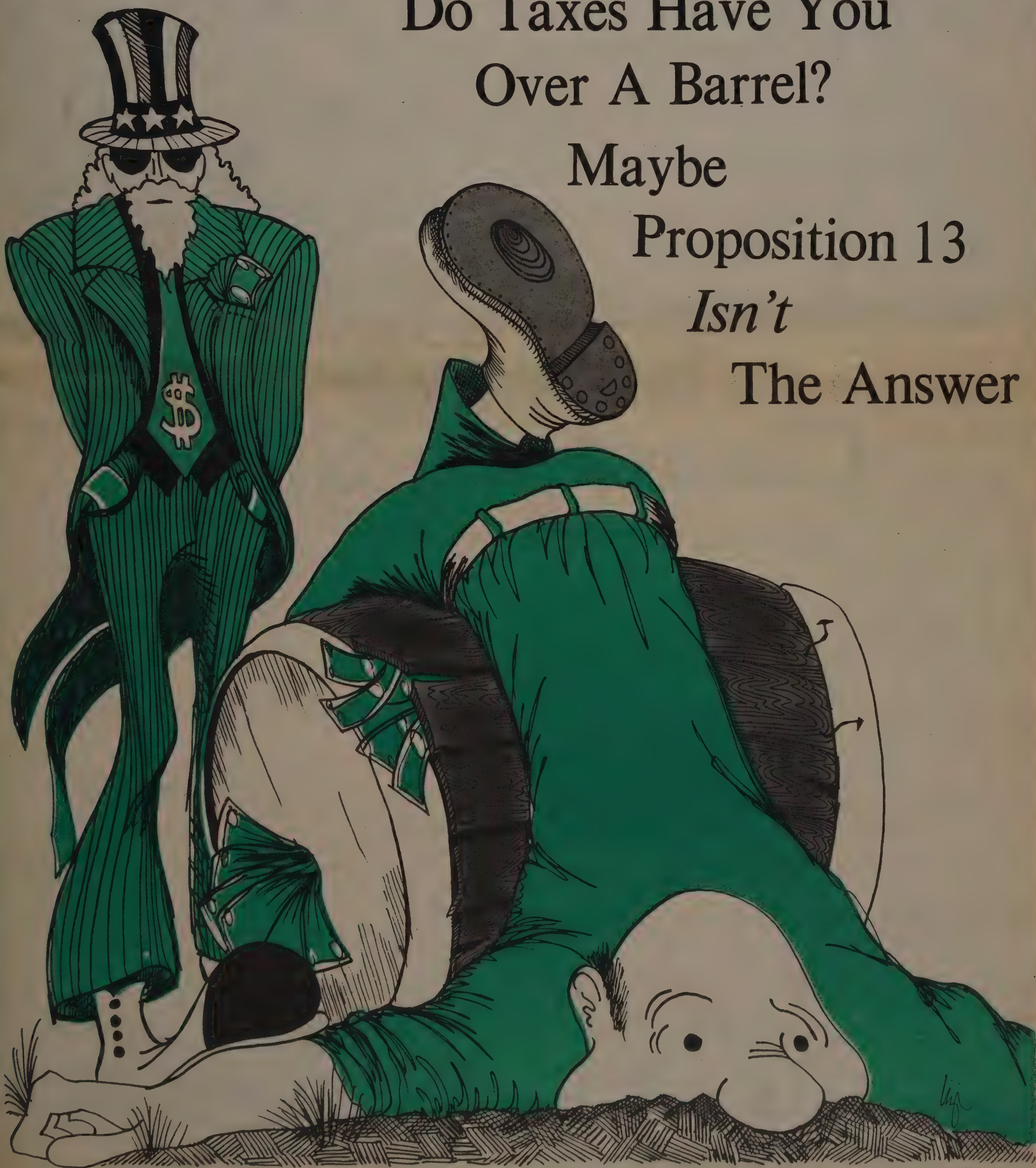
VOLUME IV NUMBER 4

" 'Tis a privilege to work for the Summer Cynic."

JULY 27, 1978

Do Taxes Have You  
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# EASTERN MOUNTAIN SPORTS



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15	Alpine Prod No. 2 large	85.00	75.00
7	C7 High Country small	114.00	84.50
10	Camp 7 High Country Med.	134.00	89.50
9	Camp 7 High Country large	145.00	94.50
2	Camp 7 Hut Sleeper regular	134.00	89.50
4	Camp 7 Hut Sleeper large	145.00	94.50
12	Sandpiper	99.50	69.50
10	Este's	125.00	87.50
15	Sebago regular	145.00	110.00
20	Sebago large	155.00	120.00
15	Blueridge	59.50	47.50
20	Franconia regular	79.50	67.50
15	Franconia large	82.50	70.00
10	Berkshire small	61.00	51.50
20	Berkshire regular	64.60	54.50
10	Berkshire large	68.00	57.50
10	Pocono Jr.	32.50	26.50
10	Trailwise Manatee	72.00	49.50
10	Greylock Glacier	28.50	22.50
2	Sierra Designs Double Mummy	355.00	213.00
10	Snowlion Snowfox large	77.00	57.50
TENTS			
20	EMS Kaskawalsh	125.00	99.50
10	Eureka Catskill 2	66.50	53.50
5	Eureka Catskill 3	89.50	71.50
15	Eureka Timberline 2	86.50	71.50
8	Jan Sport Trail Dome	200.00	165.00
4	Sierra Designs 3 person	220.00	175.00
20	Snowlion Triplex	180.00	125.00
15	Snowlion Mtn.	145.00	99.50
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100	EMS Timberline Parka	54.50	45.50
50	Snowlion Mtn. Parka	45.95	39.50
50	EMS Watertight	15.50	11.50
10	EMS Watertight Pants	12.50	9.50
35	EMS Goretex shoulder parka	44.50	32.50
10	Sierra West Rain Jacket	33.00	27.00
20	Sierra West Rain Pants	21.50	17.50
25	EMS Delux Watertight	21.50	15.75
60	EMS Packboard Poncho	26.50	19.50
75	EMS Standard Poncho	16.00	12.50
20	EMS Childs Poncho	12.50	10.50
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100	EMS Twill Shorts	10.50	7.00
25	Chouinard Shorts	18.00	14.00
100	Lee Pre-Wash Jeans	19.95	13.50
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40	Woolrich Twill Cargo Pants	16.50	11.50
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50	EMS Gingham Check	10.95	8.95
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## HIGHLIGHTS

4

Alcoholism and its related ills have created a serious problem in Vermont. The legislature appears more concerned with promoting budget pluses than funding treatment programs for its 22,000 alcoholics. John Letteri examines one of Vermont's more subtle, yet widespread social problems.

5

The ripples of the Proposition 13 tax cut revolt are being felt all over America. Americans are tired of taxation with representation and politicians are getting the message. Vermont is in good financial shape, after several lean years, and has some interesting approaches to tax relief.

6

*Never mind your name, just give us your number.  
Never mind your face, just show us your card.  
And we want to know whose wing are you under?  
You'd better step to the right, or we can make it hard.*

*I'm stuck on the border; all I wanted was some peace of mind.*

"On the Border"  
(Henley/Leadon/Frey)

14



The Green Mountain Music Series in Warren was to be a Vermont music lover's dream. Yet, cancellations, scheduling difficulties, and managerial errors have put a damper on this summer's series. Alan Marshall looks into the troubled series and to the future of music in Warren.

## SUMMER CYNIC

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Billings Center  
Burlington, Vermont 05401

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(802) 656-4413

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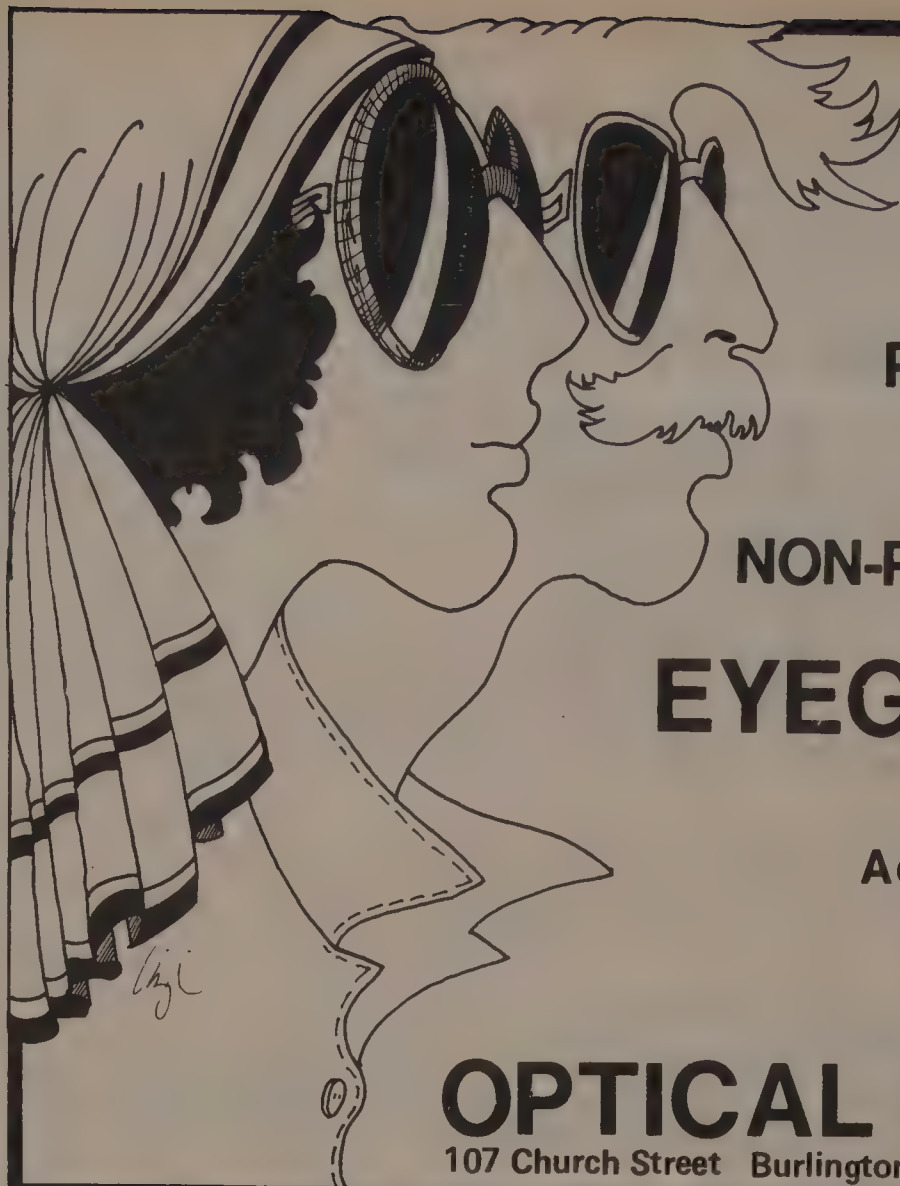
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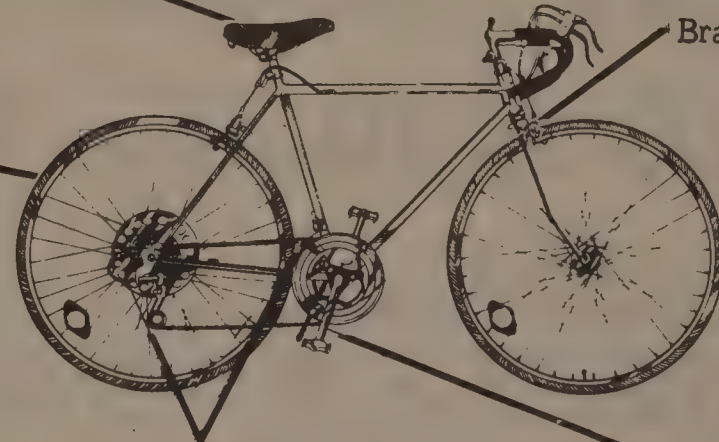
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## Vermont

### Y'all Pass Me That Bottle

**Vermont's 22,000 Alcohoholics Create a  
Pressing Problem for the  
Green Mountain State**

What could taste better after a long, hot day at work than a couple of ice cold beers? Or on the weekends, while relaxing in front of a ballgame on television or sunning on the beach? Or at a party, or at a barbeque, or just when the feeling arises? Or is it a need?

The National Institute on Alcohol Abuse and Alcoholism (NIAA) estimates there are ten million alcoholics in the United States. They may be Skid Row bums, or upper class socialites, black, white, old or young. For each of these alcoholics, the NIAA estimates four other people, whether family, employers, or friends, are directly affected by the problem drinker. As a result, a staggering forty million other Americans endure alcoholic related problems.

Alcohol is a contributing factor in fifty percent of the highway deaths in the U.S. From 1961-1971, 247,000 Americans died in crashes involving alcohol. "That's not to say it is the cause," said Assistant Project Director of Crash Statistics will show, however, alcohol is the single greatest recurring factor in highway deaths.

Vermont is not untouched by this malady. In fact, it suffers from one of the worst alcoholic situations in the country. Compared to a national average of 6.8 — 9% of the population having drinking problems, Vermont has 11.2%, according to the Vermont State Alcohol Plan for Fiscal 1978. In addition, the plan estimates alcoholism caused Vermont a yearly net income loss of 79 million dollars through absenteeism and injuries resulting in loss of productivity on jobs, health care costs, motor vehicle costs and crime. Alcohol was a contributing factor in an average of 63% of all fatal crashes in Vermont over the last five years. The national norm is 50%. The legal limit for blood alcohol content while driving in Vermont is .1%. In every fatal accident since 1973, the blood alcohol content of the drunk driver has averaged .2%. In fiscal 1976, 2,388 persons were arrested for DWI.

Why?

Although every person drinks for his own reasons, Vermont has several characteristics conducive to alcoholism. First, Vermont contains such widespread poverty that in 1971, the National Institute of Mental Health designated the entire state as a poverty area. The NIAA recognizes poverty as a correlate to heavy drinking. Second, unemployment stands at 10%, with higher rates in other areas, such as St. Albans at 18-20%. Third, underemployment, namely lower wages, contributes to produce an unhealthy economic picture for Vermont. "There's not a lot of money to do other things with," said Patricia Colebaugh Director of the Alcohol Information and Referral Center Service (AIRS), "so it becomes cheaper and easier to drink."

Coupled with these factors is the rural nature of the state,

creating isolation between people, and the harsh long winters, forcing people indoors for long periods of time. As a result of these and other factors, Vermont has 22,000 problem drinkers, and nearly one out of every five people in Vermont is either an alcoholic or comes from a family where another member of the immediate family is an alcoholic.

Colebaugh said the woman alcoholics, both on the national scene and in Vermont, are becoming more prevalent over the last ten years. Women comprise nearly 50% of the alcoholic population today, as compared to only 17% in 1950. Colebaugh mentioned the factors discussed earlier as contributing to alcoholism in Vermont, but also today as causing "certain conflicts among Vermont women who have been isolated and protected within the confines of the patriarchal family structure."

Colebaugh said in addition to changing roles, the woman alcoholic in Vermont "finds herself in an environment where alcoholism is perceived as a predominately male disease." In fact, many women alcoholics in Vermont find themselves the victims of a "double standard," alcoholism is socially and morally acceptable for a man, but totally unacceptable for a woman. Second, the "economically dependent position" of most women in Vermont makes it simply safer and easier to remain in a self-destructive situation, rather than seek treatment and bring "shame" on her family and husband, according to Celebaugh. Finally, statistics show that 9 out of 10 women stay with a man drunk, but 9 out of 10 men leave a woman drunk.

Current thinking on alcoholism has termed it a health and social problem, rather than the moral and legal problem it was once thought to be. A bill before the Vermont House of Representatives setting forth new guidelines on combating alcoholism, ( 268) states "alcoholism is a disease which can be effectively treated; the alcoholic should be provided treatment, not punishment."

Physiologically, continued abuse of alcohol can lead to cirrhosis of the liver, ulcers, heart disease, nervous or mental disorders, or brain damage. Alcohol can be physiologically addicting, creating severe withdrawal symptoms when alcohol intake drops, or producing the "DT's," facial muscle spasms, or shaking hands and arms before the first drink of the day. Health and medical costs — Vermont lost 30 M.

Socially, half of all the murders and one third of all suicides in the U.S. are alcohol-related (NIAA). Vermont lost between 45 and 50 million dollars through loss of productivity resulting from alcohol-related absenteeism and injuries on jobs, and 6.5 million dollars on alcohol-related crimes.

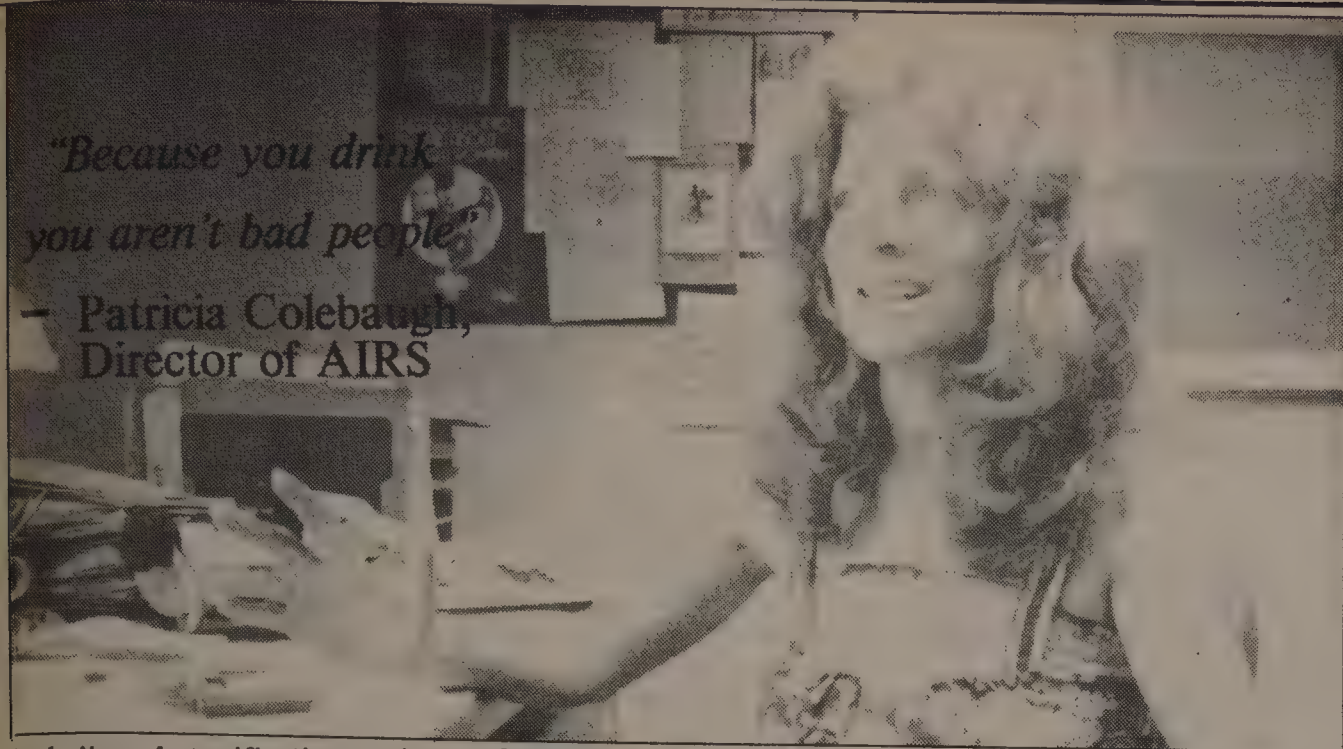
What can be done?

Vermont combats problem drinking on many fronts.



"Because you drink  
you aren't bad people"

— Patricia Colebaugh,  
Director of AIRS



Swanson Photos

including de-toxification units, half-way houses, and individual counseling. First, and most importantly, however, the alcoholic must be made aware he is suffering from a disease that can be cured, and not shamed or scorned. "Because you drink you aren't bad people," said Colebaugh.

Mrs. Colebaugh said AIRS deals with the immediate problem first. "We try to get them to understand they are problem drinkers, and recognize the difficulties, both socially and health-related, they are causing themselves." She stressed AIRS does not try to educate them on the problem and get them to talk about it.

"When alcohol begins to impede self-growth, self-actualization, and self-esteem, then it becomes a real problem," said Colebaugh. She said AIRS realizes many people drink, and they're not out to "sober up the world," but rather to help people who have a problem with it.

Three halfway houses, in Brattleboro, Rutland, and Burlington, "provide a supportive environment for the recovering alcoholic who has completed the intensive phase of treatment, but may not have a suitable living situation to return to." (The Vermont Alcohol and Drug Information Clearing House.)

In addition, Vermont offers school-age education on alcoholism, community programs, project CRASH, and state sponsored seminars and informational meetings on alcoholism and its related problems. AIRS has instituted a task force on the woman alcoholic in Burlington, and with federal funds hopefully due in September, it will become one

of the few programs in the nation that deal specifically with women.

The bill currently before the Vermont House recognizes alcoholism as a disease to be treated and not a moral problem to be hidden and punished. It states public intoxication should no longer be considered a criminal or civil offense in the state, and calls for the repeal of current laws relating to public intoxication and the punishment of it. It further recognizes many of the needed services to combat alcoholism are already available, and it states that police officers will be saved from unnecessary time, travel and paperwork by simply handing an inebriant over to the proper state alcohol services, rather than putting him in jail, and "babysitting" him. The bill also calls for the co-ordination of all alcohol treatment funds and services under a single governmental unit. DWI and other crimes committed while under the influence will still be prosecuted. It has the support of such luminaries as the Attorney General, the Vermont Medical Society, and Governor Snelling.

The bill also states, however, passage would not require any additional appropriation of state funds to alcohol rehabilitation and education programs. The numerous alcohol treatment programs throughout the state are funded primarily through federal funds, and the Vermont Alcohol and Drug Information Clearinghouse stated some of the services provided to alcoholics are in difficulty even with federal support. They recognize Vermont is committed to the solutions of the state's drinking problem, but cannot "realistically maintain the range of services which are available

with federal aid."

Colebaugh said AIRS receives \$34,500 from the NIAA, \$22,000 in Federal Title 20 money and only \$4,000 in Vermont state appropriations. AIRS serves four counties, two hundred clients, and "we scrape along." This situation is "typical" of other agencies in the state.

Vermont, however, took in over 12 million dollars in revenues generated through taxes on liquor, wine and beer sales in 1977. In return, the state appropriated a little over \$200,000, or less than 2%, to combat its serious alcohol abuse problem. The state is also expected to have between a six and ten million dollar budget surplus for fiscal 1978. This is not an indication of astute money management, but rather a policy of choking programs like AIRS, to give the aura of proper management, for obvious political purposes.

With alcoholics accounting for from 4-5% above the national norm in Vermont's population, with an average of 63% of the highway deaths in Vermont partly attributable to drivers with an avg. blood alcohol content of .2%, with well over 2,000 arrests for DWI each year in Vermont, and with an estimated 79-100 million dollar economic loss per year to the state because of alcohol, legislators should accept more of a responsibility for a problem that is serious and hurting the state, both economically and in terms of health. Perhaps legislators should reconsider the appropriations to alcohol treatment and education programs, and at least bring them into proportion with the magnitude of the problem.

—John Letteri

## 'Etiquette, you know, etiquette'

Friday night — the weekend begins and the people who work all week get ready to camp, fish, go to parties. For the ten or twelve people around the Inn's bar, however, it was just like any other night: music from the jukebox lilted in the background while Wonder Woman flashed on the color TV. The faces were always the same. Tired, drawn, somewhat dirty; the conversation restricted to outbursts of slurred nothingness, night after night, drink after drink. While late night eyes tried several times to line up match and end of cigarette, they all laughed at the one who was trying. When he succeeded, it was quiet again. Wonder Woman calmed a wild horse, and was bent talking to a young boy, revealing her fullness.

"Wow! Look at those tits," said Doby, "Ho-ho, wouldn't I

like to muckle onto those."

"It's not tits, Doby, you say boobs," said Erma jealously. Erma was about fifty years old, with a liquor inflated abdomen, an extremely drawn face, and quite frankly — ugly. She talked incessantly, regardless of whether a receptive ear was near or not.

"You're full of shit, will you look at those tits Nelson," Doby yelled to a comrade at the end of the bar.

"Ya," said Nelson.

"It's not polite to say tits Doby! You say boobs!" continued Erma. "It's etiquette you know, etiquette. Christ, you might say tits and there'd be women around. It's boobs, do you hear me?"

Wonder Woman stood and breathed deeply.

"My God, will you look at those tits," said Doby.

"Boobs!" shouted Erma.

"Oh, shut up, you old hag," said Doby disgustedly, "you're full of shit anyway."

"And your father was Adolph Hitler," said Erma vengefully.

"What are you talking about? I was five years old and he hadn't even come to power," said Doby.

"He was your father, now don't lie to me."

"You're full of shit!" he said angrily. "Now let me watch television."

Nelson dropped his glass, en route to his mouth, onto the bar. Glass and beer sprayed everywhere. Nelson merely rested his arm in the middle of the mess, then slowly lowered his head onto his arm. The others roared with laughter.

—J.L.



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## Ride The Wild Surf:

# Can Vermont Hang Ten On The Tax Cut Wave?

Let me tell you how it will be. There's one for you, 11 for me. 'Cause I'm the Tax Man... Tax Man, The Beatles

Not surprisingly, there is nothing new about an American who hates to pay taxes. Out on taxless Walden Pond, Henry David Thoreau wrote, "That government is best which governs least." At the same time the 13 colonies were protesting against taxation without representation, Adam Smith, the Father of Economics, was preaching, "Each man knows best how to make use of his resources (i.e. money)." With Smith's idea in mind, today's taxpayer is saying that taxation with representation doesn't necessarily work either!

"There are certain things a government can do which private enterprise can't" — that was the New Deal-Depression reasoning for strong government. But after spending the nation and the world into high inflation, the proponents of Big Government and deficit spending are going underground. And taxpayers are starting to believe that holding down taxes is one way to save money against the ravages of corporate administered prices which rise faster than wages.

### WHERE THE BIG BREAKERS ROLL

Somehow, it seems only fitting that a tax revolt should initiate in the nation's most populous state. California has been America's trend setter for the second half of the 20th century. Where else could you discover Hollywood, Disneyland, Haight-Ashbury, The Beach Boys, Dick Nixon, The Grateful Dead, Hell's Angels, Jerry Brown, and Howard Jarvis?

But this spring, the classic West Coast style of hang-loose-and-go-with-the-flow was smashed by a tidal wave of tax slashing called Proposition 13. Since then, the tax revolt fever has spread throughout the country with every politician telling voters that government is too big and taxes too high.

Proposition 13 is targeted to limit property taxes to 1% of a taxpayer's income, and turns property assessments back to what they were five years ago. By a conservative estimate, California's property taxes are being halved and the state has been thrown into turmoil. Local services (fire, police, education) which depend on property tax revenues are being drastically reduced. And pundits are whispering that this wealthy state of 45 million will live to regret its decision.

California and Vermont have about as much in common as do Lake Champlain and the Pacific Ocean. The tax systems are quite different: California does not have a long and strong tradition of local control; property taxes are collected by the state which then redistributes them to the cities and towns. Vermont towns keep local taxes, which are then supplemented by state education and highway aid.

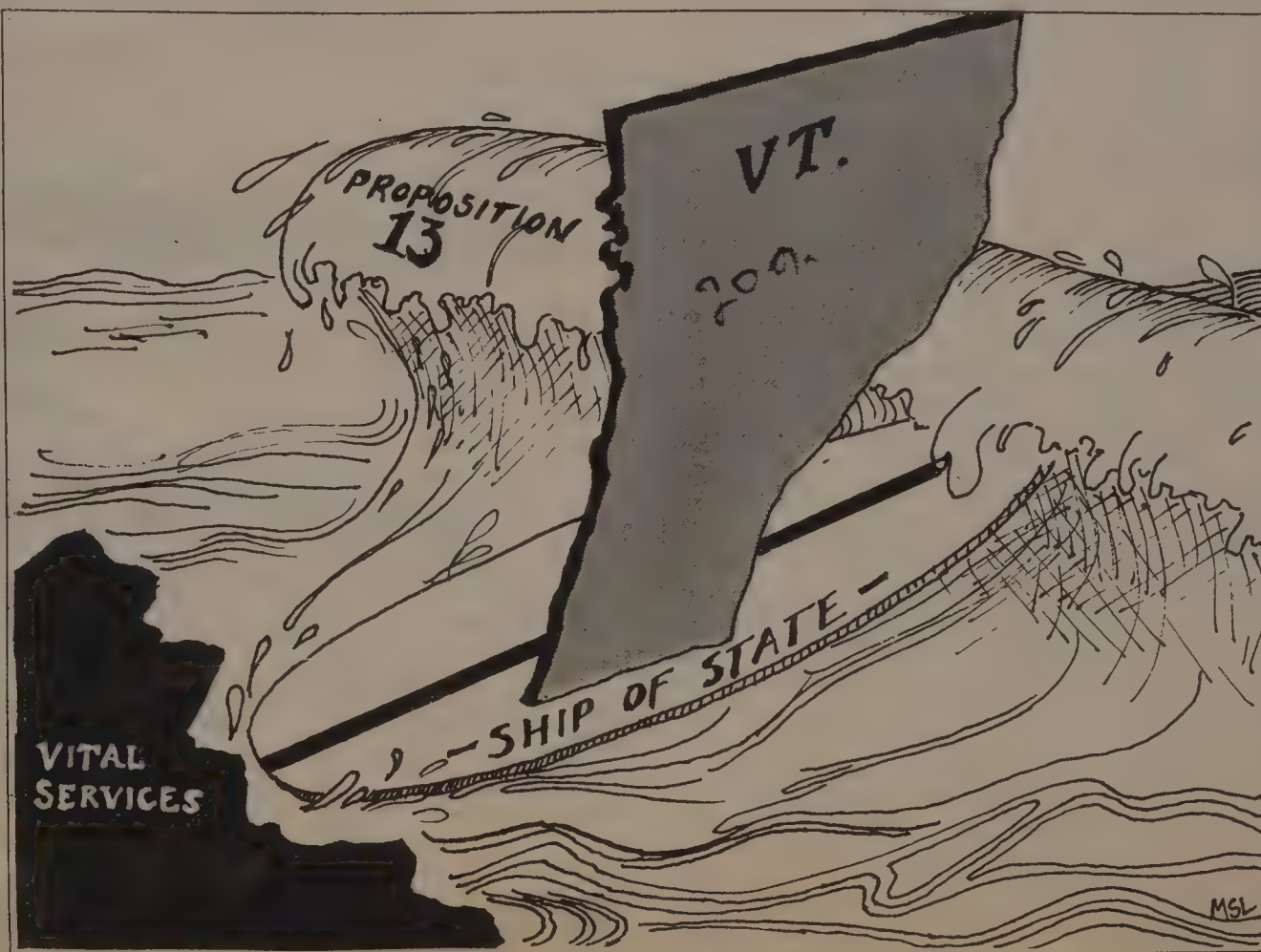
That Vermonters are heavily taxed is undeniable: we rank 3rd in the nation in taxes burden per person and only 39th in income per person. Vermonters pay \$300 million annually to the federal government, \$200 million to the state government,

and \$150 million to their local government. This is a total tax burden of \$650 million a year — \$1,500 for every man, woman, and child in Vermont.

Property taxes account for almost all local taxes. Recently, several towns have experienced rapid growth and have had to build schools, roads, sewage, and provide police and fire protection. Growth coupled with inflation and soaring land values have sent Vermonters' tax

Democratic Lieutenant gubernatorial candidate Madeleine Kunin is calling the property tax "a wicked tax" and favors using the present state surplus of \$6.4 million to raise the \$500 rebate limit and to increase state education aid to towns which also takes pressure off the local property tax.

### BUDGET BICKERING AND BIG BELLIED BUREAUCRACY?



bills sky high to cover town budgets. The lesson is clear: with its small tax base, Vermont cannot afford to support a large increase in population.

Heavy property tax burdens led to the creation of Vermont's far-sighted tax relief program long before Proposition 13 was ever thought of. In 1974, at the urging of Governor Thomas Salmon, the Legislature passed a law limiting property taxes to 6% of income for a homeowner earning up to \$20,000, or 20% of rent for a renter. The state then rebates up to \$500 to each qualifying homeowner and renter. For example, someone earning \$10,000 and paying \$1,000 in property taxes receives a \$400 rebate (\$1,000 - \$600). The property tax relief program applies to a house and up to 2 acres of land, and costs the state about \$6 million a year.

Vermont's farmers, who still own one-quarter of the state, have long been hit with heavy property taxes, averaging over 20% of net income. Last session, the Legislature passed bill H. 361 which assesses bona fide operating farms and forest lands at their use value, not the inflated fair market value. Town losses in property taxes are then made up out of state revenues. This program begins in 1981 and is predicted to cost \$3 million a year.

Though not as extravagant or rash as Proposition 13, Vermont's property tax relief system is working. Vermont's system is more flexible, does not threaten essential services, and provides relief for those who need it most. Yet, there is a movement underway to expand property tax relief in Vermont.

Over the past 13 years, Vermont's state government has more than doubled in size and cost. But when inflation is accounted for, Tax Department figures show that Vermont is spending about as much now for state government as it did five years ago! In economics, one speaks of "economies of scale" to describe a situation where all the advantages of size have been achieved. Chances are, we have reached our "economy of scale" for government in Vermont: expansion would be costly and cuts would be sharply felt.

In the late 60's, state agencies were often created to comply with federal regulations (especially welfare) designed for large rather than small states. Add Parkinson's Law for the tendency of bureaucracies to grow and jealously covet their gains, and the size of Vermont's government has been an easy target. "There's got to be some fat, some fraud, or some corruption," taxpayers and politicians argue. The Welfare State may be accepted, but only grudgingly.

Two controversial questions immediately arise: (1) are the state's services necessary and commensurate with the money spent? and (2) is the tax burden fairly distributed?

Nearly every state in the country had a surplus budget this year; and Vermont is in good financial shape for the second consecutive year. Politicians claim that constituents are overtaxed and call for returning the surplus to the taxpayers. (Notice how politicians are bending to please public opinion, as a cure for the public distrust of politicians generated by Watergate.)

Vermont has 25 different kinds of taxes — liquor, highways, sales, business, tobacco, income, property, and on. One reason for the Vermont surplus is that income taxes have produced more revenue as inflation pushes wage earners into higher tax brackets (but without a concurrent increase in purchasing power). After a \$21 million surplus in fiscal 1977, the state income tax rate was reduced from 27.25% to 25% of

the current \$202.4 million, inflation would wipe out \$16-20 million in services, and hundreds would lose their jobs. State services have been repeatedly in a budget bind. In surplus years, the tendency is to cut taxes; in a deficit year, the tendency is to cut services.

Critics are forever complaining that government is "less efficient" than private enterprise. But government doesn't seek to make profits from putting poisonous additives in food or marketing 100 different kinds of deodorant. In recent years, several systems have been developed to make government more accountable. One of these, zero-based budgeting, asks the head of each state agency to justify each dollar he is requesting from the state budget. Another plan, lately offered by Democratic gubernatorial hopeful Bernard O'Shea, would allow the governor to veto certain parts of a budget, rather than all or nothing. Governor Snelling has received considerable flack for his much boasted Cost Control Council Report, which sits in a tightly guarded safe in Montpelier and is available only after pulling teeth. Apparently, the Report has not saved Vermont any money, and Snelling has not vetoed budgets which have grown by 20% since he took office. In addition, Snelling lobbied hard against repealing the sales tax on up to \$75 worth of clothing. The sales tax is a "regressive" tax, which hits low-income people more heavily than those well-off.

*If you drive a car, I'll tax the street. / If you get too cold, I'll tax the heat. / If you take a walk, I'll tax your feet.*

The danger of overtaxation is amply illustrated in the turmoil of our Mother Country. The "British Disease" is synonymous with strikes and laziness; but the true illness is a high rate of inflation coupled with heavy taxes, up to 35% on the first \$10,000 earned and 83% on anything over \$30,000! The incentive to work disappears and Britons have been fleeing by the dozens to Australia, Canada, and the United States.

### VERMONT: INDIVIDUALS AND COMMUNITIES

"Everything is tied to everything else" is the first rule of ecology, and the same is true of government and taxes: education, human services, highways, environmental protection, the health of the state and national economies. The connections are complicated and the balances delicate.

Vermont has great traditions of individualism and community spirit. Some Vermonters warr that Proposition 13's are scare tactics aimed at cutting essential services. Others are tired of paying taxes and are dissatisfied with government performance. Once more, the struggle between the individual and the community shows that one can't live without the other; and the two must strike a compatible relationship.

P.S. The waves on Lake Champlain are calmer and not as cold as those on the Pacific.

—Tom Daniels



# Summer Travel

## Coping with Customs: You only live once, so think twice

By Russell Flannery

For an estimated 350,000 people, entry into the United States at Highgate Springs, Vermont this year will signal the end of a weekend vacation, a shopping excursion, or simply a brief trek to a sporting or musical event. The greatest concentration of travelers will venture during the summer, when school's out, tourism crests, and life's worth living.

For some, however, the journey may not necessarily be so pleasant. Through either ignorance or blatant violation of U.S. law, many individuals will suffer a loss of goods, money and occasionally even face and freedom. Nearly 24,000 people were arrested at border stations throughout the U.S. in 1977, and a decline is not expected in 1978.

The U.S. Customs Office holds responsibility for informing traveling U.S. residents of their privileges and rights. When founded in 1789, Customs inspected ocean vessels, levied import taxes and duties, and restricted entry of prohibitive goods and material. In 1978, the U.S.'s geographical and technological advancements have accordingly increased the magnitude of the Custom Office's responsibility.

The Highgate Springs border station houses the Customs Office, as well as the U.S. Immigration Service, whose responsibility is to monitor the residence and intent of U.S. visitors. Given the constant expansion and protectionist practices by government

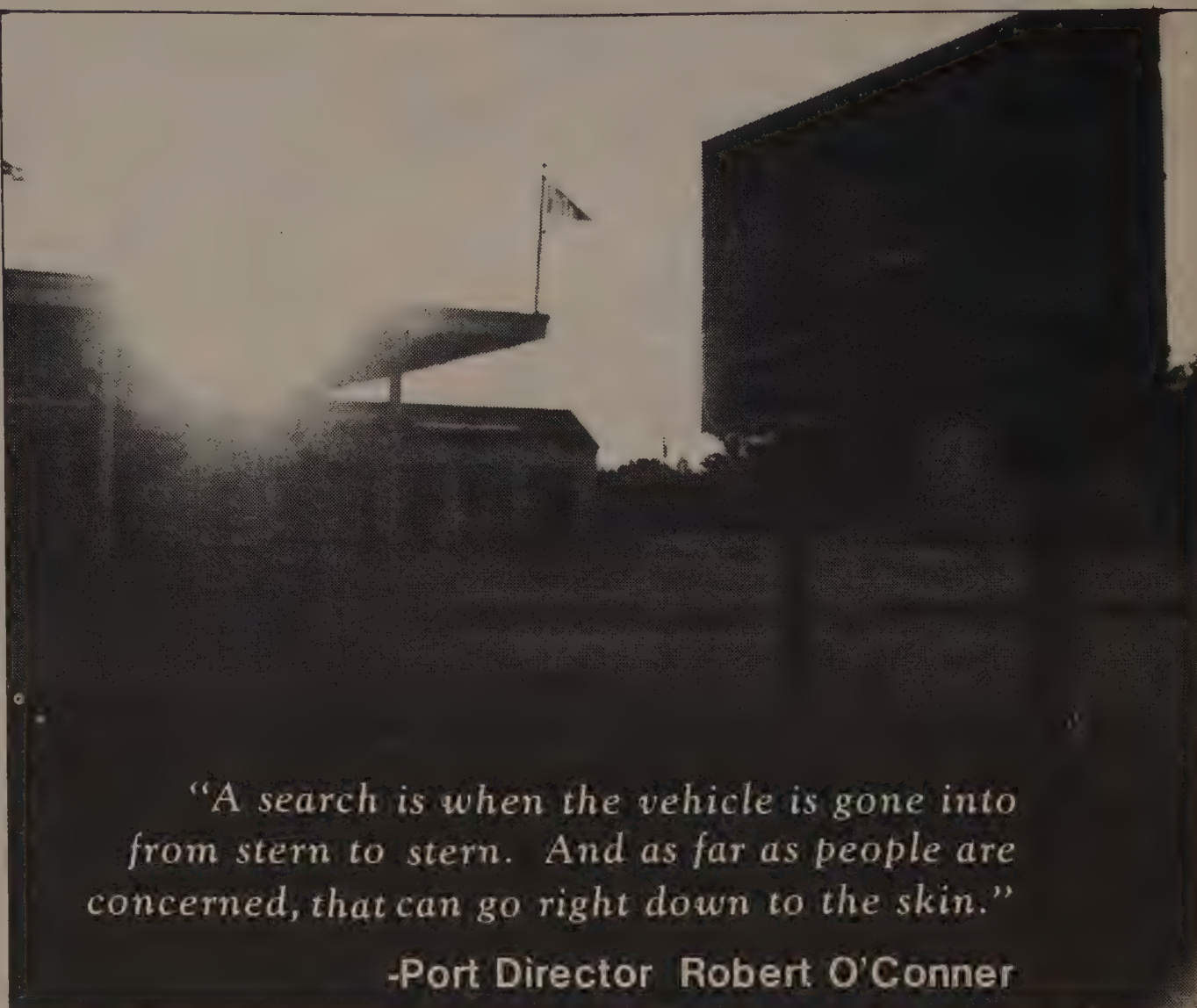
agencies, the Customs Office also enforces importation restrictions set forth by the Food and Drug Administration, the Environmental Protection Agency, the Internal Revenue Service, and other government agencies whose direct representation at the border is obviously impractical.

For example, firearms, meats, fruits, flowers and numerous common items are among the items whose transport requires customs' approval. Furthermore, the Customs Office performs 'look outs' for fugitives and individuals under observation by either the U.S. or Canada.

Enforcement of these seemingly common, yet by defense standards, vital restrictions, was deemed vital enough by the forefathers that Customs inspectors in the line of duty were deemed exempt from the Fourth Amendment. In effect, these individuals may lawfully invade one's private surrounds and belongings, when a violation of an applicable U.S. law is presumed to have occurred.

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"If an officer makes a search (at the Highgate Springs border station) that results in a government violation, or even worse, no violation, and that individual decides to take him to court, he'd certainly have to articulate his reasons for making that search; (for example) if the person is absolutely clean, the car is clean and he didn't have anything to go on, what in the hell are you doing searching the



*"A search is when the vehicle is gone into from stern to stern. And as far as people are concerned, that can go right down to the skin."*

**-Port Director Robert O'Conner**

Swanson Photo

person?..." (Robert O'Conner, Director of the Customs Office at the Highgate Spring port )

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"The first time I was hassled, the guy stopped me, looked through my camera and opened it up. I was upset, but no big deal.

I went through it again with a friend of mine, coming back he pulled my car over for no reason whatsoever. I don't have a record of any kind. They asked me my name and where I worked, and I told them. After that, I said to him, "what's that little machine there?" because he was putting down my license plates. He said, "Would you

please pull over?"

So, I pulled over. I was with my girlfriend. We had just gone through for the night and we were on our way back. We got out of the car - they pulled apart my entire car. I had about 80 cassette tapes, and they opened up every cassette tape case, they - I had dirty laundry in the back of the truck and they were throwing it all over the place - it was really embarrassing. Then they told me to go inside and they made me take my clothes off. And I was furious because there was no reason - except that I asked them what that machine was and I was sort of giggling - sort of getting nervous. They went

through our pocketbooks and everything and we went in, separately. I took my shirt off and she got embarrassed because I wasn't wearing a bra. She goes "OK, you can put it on now." They made my friend take all her clothes off - they searched her whole body.

OK, I said there's no way I'm going through again, because that's the second time it's happened and there's no reason for it...

So I'm going through on a bus. There were five people on the bus and they pull me off, for no reason whatsoever. It wasn't as if they found roaches in my

(continued on page 8)

## So you think that the Canadians are lenient ...

"I was going to the David Bowie concert, expecting your typical Canadian border crossing questions: 'your beloved, name, where you're going?' I've been to Canada about 15 times in my life and I've never had any problem at all. They'll say 'Concert? OK, have a good time!' So, you go.

This time, however, they say, 'Pull the car over.' So I pull the car over and the guy starts searching the car. It's definitely different this time around. They bring us into the building there. We go in, and I have a little bit in my pocket - just a little bit of marijuana - two grams (about one joint) - and it was all sticks and seeds. I did have a pipe in my pocket, which was the part that screwed me later. I'd been asked to go in other times, too but that was just to prove that I had money, or for identification. This time they asked us to empty our pockets, which is the first time this has ever happened to me at the Canadian border. So I emptied my pockets, except for auh - what I didn't want them to see. Then, they frisked me. Obviously, they felt the pipe there. They reached in the pocket and they pull it out - the pipe and the marijuana and everything. So, I'm just sitting there, not knowing what's really going to happen. Then the lady starts typing up all the official forms, never really telling me what was going on.

Then, the drug officer comes in. He has blue jeans on, and you know, he looks like a real hippie. He takes me into a little room and explains how it is illegal in Canada, contrary to what most Americans think, and he says they do

have drug laws up there. He says, 'You know what's going to happen now?' and I said, 'Maybe there'll be a fine or something, and I'll give you some money, and we'll go to the show!' He says, 'No, you'll spend the night in jail, and you'll make a court appearance tomorrow morning at 9 o'clock,' or whatever time. From then on, it got pretty nasty.

All the border people - and I had to sit around the border for the ride to the jail, were pretty nice. The general feeling around the place, though, was that they thought the Canadian people who got busted going into the states got hit a lot harder. They really didn't feel sorry for any Americans who were getting busted. They said, 'Your fine is only going to be \$25 or \$50. Do you know what happens to a Canadian that gets busted going into the states? It's at least \$100, and your car is confiscated!' At least they explained to me why the crack down, that the United States customs people had told them to start cracking down, and I guess the financial situation was part of it. Outside of the reasons for cracking down, the jail part of it was the pits. For somebody's first experience behind bars, which for two grams of marijuana doesn't seem to be anything, you get - they make you strip, you take your shower, and it's like the real thing, the real jail. You get your own little room, your own little cubicle, a toilet with no seat on it or anything like that.

The thing I remember most is going to court. There were eight of us who were going to go to court the next morning.



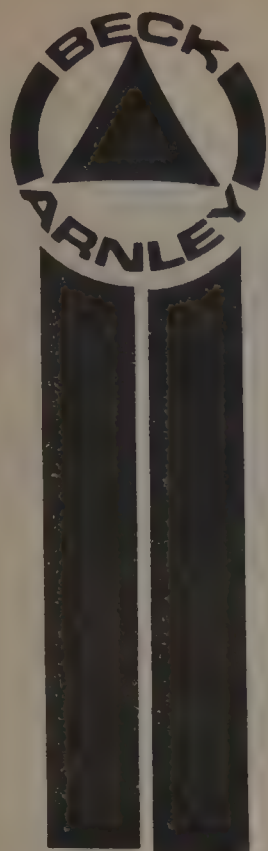
They had leg irons, hand cuffs - for everybody. Not chained together, but individually. And if you don't have the money you know they impose a fine... Well, anyway, they take your money when you get to jail. They take all your things and check it in. They don't let you take it to court. My girlfriend was there (not busted) and she had money. So, they imposed the fine - \$25. She had the money to pay it, and I had money back at the jail. Once the fine is imposed, though, you still can't be released. I had to wait until every one else had their court appearance, and sit in this little sound-proof-like room with seven other guys - in a cell room. No bars, but locks and stuff like that. We sat there until about noon, and then I had to go back to jail. The jail was in Cowensville and the

court was in Granby. So we had to wait for the papers to be driven from Granby to Cowensville which is about another three hours of waiting in jail. Although everyone knew what my fine was going to be, it was just a matter of waiting for the official documents to show up.

The food was terrible the experience in jail was not worth the while. That would be my comment to make. Don't do it, it's just not worth it. Not at all. The border people have a job to do. I always thought the Canadian customs were different from the states' customs and that the Canadians really didn't care as long as you were an American coming into the country with money. But they started this new thing where they do care..."

-Mark, age 22





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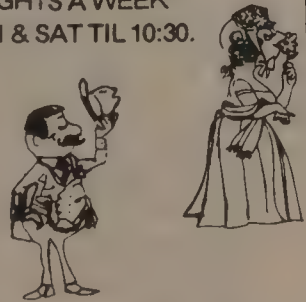
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## Summer Travel



Swanson Photo

(continued from page 7)

car last time; they found nothing. At this point I said they must have my name on file. So, I went in. They looked through my entire address book and asked me about every single person in my address book. They looked through my wallet — they didn't ask me to undress or anything. They asked me every name in my book, and they got to my last name and said, 'Well, I guess you're Sarah Rosenberger,' so I said, 'Yea, I guess so.' I had ID's with pictures. They made me stay there for another ten minutes, and then let me go back on. Now I refuse to go back through.

I have never been busted. I've never — I've associated with people who have been busted, but they don't know that up there. I've never lived with anyone who had been busted, and I didn't have anybody's name in my address book (who had been busted)."

—Sarah, age 22  
(pseudonym)

Although numerous factors spur the instigation of a search, the actual procedure is a two-faced process. The 'primary activity' occurs underneath the canopy outside of the Customs office building. To insure against illegal transportation of prohibited materials, the inspection of a 'vessel' and its baggage space are commonplace activities. The determination of residence and intent are also typical of any border crossing. However, "if the people are apprehensive — can not give clear and distinctive answers to the questions — and the questions are not that obtuse that people can not figure out what you're saying — unless there's a language barrier," a search, or the secondary phase of an investigation is likely.

"A search is when the thing is actually gone into from stem to stern and the people in it as well," said O'Conner. "And that search, as far as people are concerned," he added, "can go right down to the skin."

Figures are unavailable regarding the number of secondary searches conducted by the Highgate Springs station in any given period of time. The Port Director did estimate, however, that roughly 15% of all vehicles seeking entry to the U.S. are pulled away from the front canopy and examined.

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Drug traffic is the major difficulty associated with American college students by both Canadian and American authorities.

"A few years ago they gave a lot more attention to (cars bearing students attempting to enter the U.S. following a concert in Montreal) than they do now," said O'Conner. "If we wanted to — Christ, we could seize them all in on any given night. They almost always have something in them. We're not interested in that anymore — seeing if somebody has a joint in their pocket. If they're stupid enough to have one sticking out of their mouth, then that's their problem."

In cases when possessions are apparently for redistribution, federal prosecution by the U.S. attorney is imminent. Civil penalties, which result in,

depends on the situation..."

"The difference amounts to what is deliberate and what is an error in judgment. We don't consider the importation of drugs on the person/in the car an error in judgment. The best that can be said of it is it was stupid, and the worst that can be said is it was deliberate, especially in purposes of selling the thing..."

\*\*\*\*\*

Although area students have quoted Canadian border officials as stating the U.S. Customs Office is "leaning" on the Canadian office to step up the efforts in searching for prohibited materials prior to entry into Canada. O'Conner



Flannery Photo

Left, Swanson; Right, Canadian Customs inspector peers in.

on cars where the driver is ignorant of a passenger's possession of a drug (although the individual is technically libel for aiding and abetting).

Furthermore, continued O'Conner, "a guy with three joints in his pocket is subject to federal prosecution, but it's very likely we wouldn't bother with it. And if we thought it was worthwhile to inform the state, we might... The charge would be aiding and abetting illegal importations. He's got the marijuana in his pocket — or in the body of his car — it makes no difference. He's driving the car, he's the master of the vehicle, the vehicle is under his control. The penalty is against the car, not against the individual, so the car is seized. Literally seized. It's then up to him to petition the government — if he wants to do so — to what amounts to redress of grievances. He would ask for litigation of the penalty based on extenuating circumstances. For example, 'I never did this before, I don't have a criminal history...' "If we want to litigate it, we can say, OK, you can have your car back for \$500... \$1,000 — it

and a spokesman for both the Canadian Customs branch and the Royal Canadian Mounted Police (RCMP) have denied such allegations. Furthermore, refuting the claims of two UVM students who were busted enroute to a Nazareth concert in May, the RCMP spokesman insisted a quota system is not employed by the Canadian Customs Office.

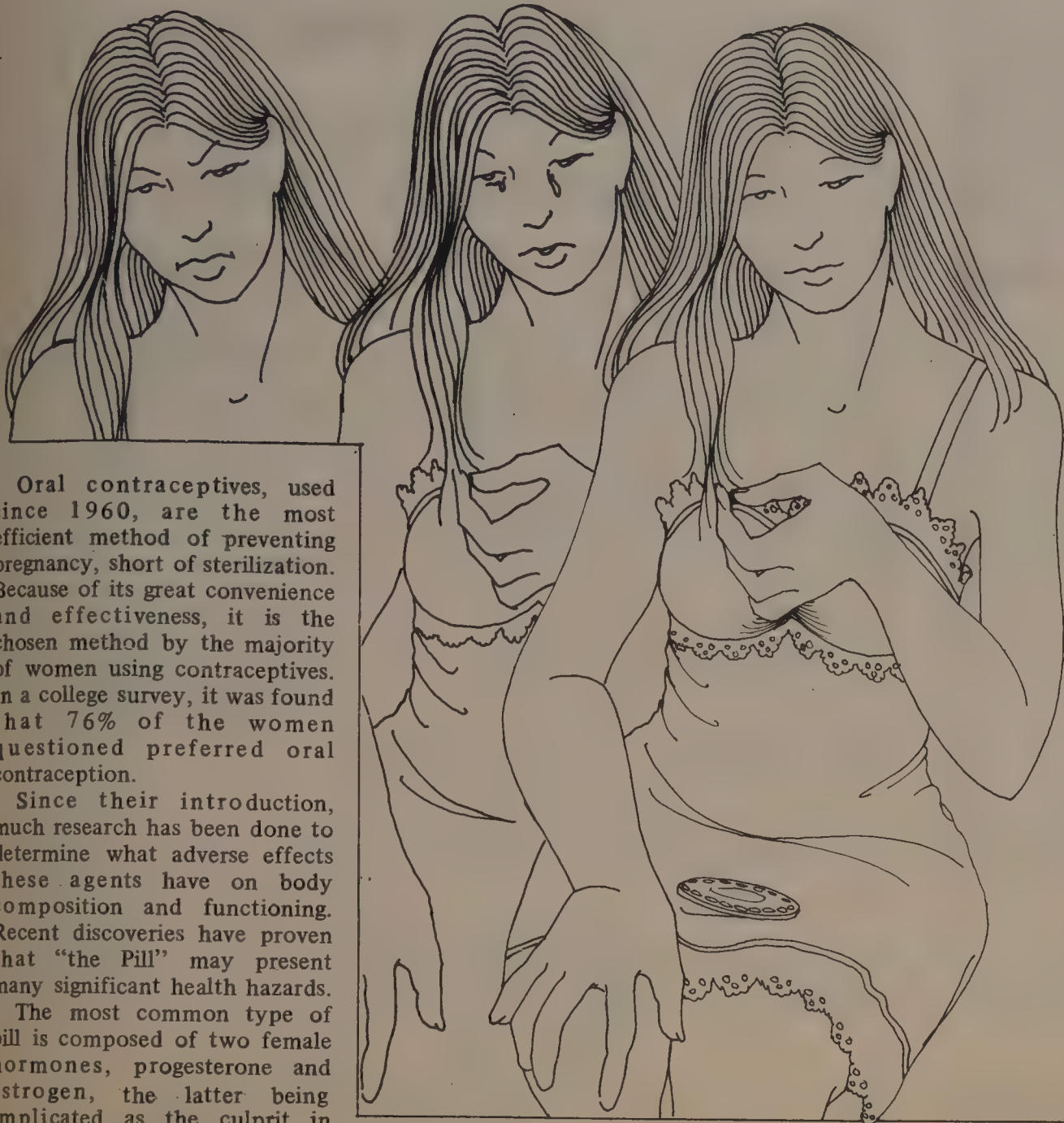
Whatever the case, Montreal, Nova Scotia, and Quebec City are indeed 'decent' places to visit. If you're anticipating carrying in anything illegal "that makes you happy" (O'Conner), think twice, because it may not be all right. The American Port Director sounded a traditional warning: "Anytime you're in another country you're subject to its laws and that's the end of that," and the RCMP officer explained to me three separate times that if busted, "we would put you in jail for the evening, or until we could find a judge..."

Individuals planning an extended stay abroad should contact the Customs Office regarding taxes and duties prior to leaving.



# Summer Health

## "The Pill": Convenient, Effective, and Harmful



Oral contraceptives, used since 1960, are the most efficient method of preventing pregnancy, short of sterilization. Because of its great convenience and effectiveness, it is the chosen method by the majority of women using contraceptives. In a college survey, it was found that 76% of the women questioned preferred oral contraception.

Since their introduction, much research has been done to determine what adverse effects these agents have on body composition and functioning. Recent discoveries have proven that "the Pill" may present many significant health hazards.

The most common type of pill is composed of two female hormones, progesterone and estrogen, the latter being implicated as the culprit in bodily changes. In addition to causing alterations in Carbohydrate and fat metabolism, "the Pill" increases the body's need for certain vitamins and minerals, in effect increasing the risk of nutritional deficiencies.

Folic acid is a vitamin that is already marginal in the diets of many women. "The Pill" further lowers its level in blood serum and red blood cells. If the woman happens to be a moderate to heavy drinker of alcohol the ensuing reduced blood level could lead to a severe condition called megaloblastic anemia, characterized by abnormal red blood cells. Folic acid supplements of 1000 mcg/day are highly recommended.

An additional vitamin, B<sub>6</sub>, is depleted by continued use of oral contraceptives; and like folic acid deficiency, this is amplified by drinking alcohol. Because much of the vitamin is already lost from our food when grains are milled or vegetables are frozen, "the Pill" tends to complicate the problem. It was suggested by Dr. Luhby in 1971 and by Dr. Winston in 1973 that the depression and mood and sleep pattern changes sometimes associated with the use of oral contraceptives may be related to a Vitamin B<sub>6</sub> deficiency. These symptoms disappeared with supplements of this vitamin (25-50 mg/day).

There are two other B vitamins whose need is increased when taking "the Pill." Vitamin B<sub>12</sub> and Vitamin B<sub>2</sub>. A deficiency of Vitamin B<sub>12</sub> is associated with pernicious anemia. Vegetarians who use "the Pill" are especially susceptible because of their diet, which will be deficient if no animal products are consumed.

A deficiency of Vitamin B<sub>2</sub>, which is necessary for growth and the utilization of foodstuffs, may precipitate birth defects.

Reduced levels of Vitamin C are also consistently seen, both in the white blood cells — responsible for fighting infection — and in the blood platelets which are intimately involved in clotting. Dr. Kalesh postulated in 1971 that this reduced level of Vitamin C in the blood vessels predisposes one to atherosclerosis — fat accumulation in the arteries.

Other researchers have linked "the Pill" to heart disease, stroke, and associated vessel disorders. An article even appeared in a recent issue of the *British Medical Journal* saying that continued use of "the Pill" elevates blood pressure and causes hypertension in many women.

The weight gain commonly experienced is most likely due to fluid retention. This weight gain corresponds closely with high blood sugar and abnormal glucose tolerance, as well as an increase in some types of blood fat: all factors associated with an increased risk of heart disease.

Sir Richard Doll, a prominent doctor and scientist, stated in a recent issue of *Nature* that oral contraceptives are related to an increased incidence of cancer of the liver. Furthermore, says Doll, estrogens given to post-menopausal women may be responsible for the increase in cancer of the uterus lining in the United States.

Oral contraceptives are also responsible for the lowering of Calcium, Magnesium, and Zinc levels in the blood. The implications of this imbalance may have some long-term consequences.

"The Pill" not only lowers

certain nutrients in the blood, but is also responsible for elevating the level of some nutrients. Although the elevation of fat-soluble vitamins A, E, and K has been documented, the significance of this rise remains unknown. Also, the increased level of copper combined with a protein can destroy Vitamin C and this may be the reason for its decrease in the blood. Vitamin C supplements should be taken. Although authorities recommend 500 mg/day, I feel that much larger dosages are warranted here — perhaps 2-4 grams/day.

"The Pill" is the most trustworthy contraceptive device. However, other devices which are highly effective and have less side-effects are available. In my opinion, the best amongst these is the diaphragm, which, unlike the IUD (intra-uterine device), rarely gives any local discomfort or bleeding. When used properly with spermicidal jelly or cream, the diaphragm is definitely not as convenient as "the Pill" or IUD. Yet its lack of any adverse effects more than compensate for the time lost in preparation, insertion, and the 20 minute wait.

After considering all of the facts, individuals who elect to continue using "the Pill" should be especially aware of their diet, and should be diligent in their taking of the aforementioned supplemental nutrients. Because of the many risks which can't be abrogated, the use of "the Pill" should really only be confined to emergency procedures when controlling world population. But even here, it is my hope that a less harmful alternative will soon be discovered.

—Barry Gustin

Barry Gustin's Summer Health columns are subject to editorial revision.

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# Sports

## Buckin' With The Big Boys

Although rodeos are generally considered uncommon in Vermont, Photo Editor Rob Swanson recently covered one such event in Castleton.

Like baseball, this sport begins with the national anthem. Instead of a half-hearted shout of 'Play Ball,' however, the Saturday Night Family Rodeo in Castleton revs up to a deep-throated "Let's rodeo, boys."

Held every Saturday night at the Pond Hill Ranch, Vermont's only regularly scheduled rodeo is a "family fun thing" sponsored by Pond Hill Ranch owner Harry O'Rourke.

Roughly two hundred people attend on an average Saturday night. These spectators back

their pickups and campers up to the corral and kick back to watch two dozen Green Mountain cowboys pound the dirt on top of broncs with names like 'Skyrocket,' and Brahma Bulls like 'Scrap Iron' and 'Paleface.'

Although the prize money or the horses are not of the same caliber as can be found west of the Mississippi, the local cowboys hang on with rock ribbed grit until being tossed by one of Vermont's four-legged finest. About half of the cowpokes are professionals who

ride daily at New York's Frontierland rodeo show. The others are farmers or stablehands from around the state.

Since sponsorships are unavailable in the Northeast, Vermont lacks true professional rodeo riders, as prize money is usually just enough to cover expenses for traveling and brew.

But what the cowboy life Tom Brennan, a Stowe based waiter and part-time Castleton cowboy, recalled a time he brought a girlfriend down to the show. "She didn't know anything about rodeos, so I told her they weren't anything very dangerous at all. Next thing I knew I was in the Rutland Hospital. My horse had KO'd me with a kick to my head that took 17 stitches to close. She doesn't come to the rodeo anymore."

The Pond Hill rodeo usually consists of four events: bronc-busting, in which a barebacked and bristling horse is ridden with one hand and judged on style; calf roping; barrel racing (for the ladies), where a special pony costing anywhere

from \$700 to \$5,000 is raced around a triangular course, circling each point while running against the clock. And, last but not far from least, is the bareback bull ride.

Bullriders are judged by the duration of their ride beyond an eight second minimum. In other words, it's how long they forestall the inevitable crash.

Several cowboys were thrown into the dirt instantly after blasting out of the chute or starting gate. After the rodeo clowns distracted one bull long enough for a fallen cowpoke to escape over a fence. I overheard one wizened ranch hand chuckle, "Good old Scrap Iron. Get in front of him and he'll gore you or do his best to."

As I looked up, a bull had just stomped dead center on one grounded cowboy's chest, immediately sending him to the ambulance. "Oh shit," said one of the officials, picking up a list full of signatures, "I hope that one signed his release form."



Swanson Photos

## Horn Doggin' in the 7th Inning Stretch

### Why the Expos Flop Every Midseason

There is something about baseball players that make them as pastoral as the national past time itself. Athletes in contact sports spend the pre-game moments preparing the mind for the pain the physical body will soon endure.

Baseball players spend their pre-game moments scoping out the stands for beaver. "Hey Sexy," Expo rightfielder Ellis Valentine addresses an admirer as she bends her pulchritudinous body over the railings. Ellis moves as quickly to the stands as he does to first base.

Or how about this exchange with Atlanta Brave Gary Mathews, who makes over \$100,000 a year and owns homes in Atlanta, L.A. and S.F.:

Cynic: What's happening, Gary?

GM: Not much.

At this moment a lost Montreal Alouette cheerleader wanders through the player's tunnel onto the field. Mathews turn around as fast as we turn around. What she is wearing would make my mother blush.

Mathews and Cynic (together): Hey are you looking for me?

Mathews glares at us. "Hey, are you interviewing me?"

Cynic: The interview is over. While we slug it out for chivalry, she leaves to find some intense football players.

Second baseman Dave Cash wears the smallest glove in the National League. "It's a small ball," he explains succinctly.

Tony Perez of Dorian Suit fame wears a batting glove that says "Big Dog." He asks me how to spell *Thanks* for an autograph hunter. I tell him and he forgets the k. He also keeps two fingers outside of his monstrous first baseman's mitt. Probably to protect his writing hand. It must

need all the protection it can get.

\*\*\*\*\*

Bob Horner, the sensational rookie of the Atlanta Braves, has been in the majors for six weeks. He already has five home runs, not bad for a man who graduated Arizona State in June. Not too many players go straight from college to starting in the majors, without being classified as a jock.

Cynic: How does it feel to be in the majors?

Horner: Better than the minors.

\*\*\*\*\*

Ross Grimsley, a former Oriole who signed as a free agent with the Expos for a substantial raise, is earning his money this season. Grimsley will have the dubious distinction of facing Pete Rose the next night as Rose tries to continue his 33 game hitting streak. Grimsley's face turns from Warren Beatty gorgeous into a Nixonian scowl when asked if he plans to go down in the record books as the second Montreal pitcher this year to achieve notoriety. (Earlier this season Steve Rogers gave up Rose's 3,000th hit). "Sure I'll stop Rose. I'll walk him four times." Although Grimsley already has luscious blue eyes, he wears blue contacts for effect. He's from Tennessee. He says his son roots for Cincinnati.

\*\*\*\*\*

Steve Rogers is the ace hurler for the Expos. When queried about what he likes most about Montreal, he replied. "The winters because I spend them in Oklahoma."

\*\*\*\*\*

Expo manager Dick Williams has been in the game for 32 years. He took six months off once. It drove him crazy.

Grimsley calls him "a nice guy. He don't say much."

Williams was the last American League manager to win back to back world championships. He did it a few years ago with Reggie Jackson and the Oakland Athletics. Williams says he got along fine with Reggie. "He's a nice guy. He really didn't say much."

\*\*\*\*\*

The Press Box at Olympic Stadium is a freeloader's delight. All you can eat and drink for zippo. Why doesn't Finbar's extend the same courtesy to the press?

A few seats away in the private boxes, the most famous brother act in hockey history is putting them away for free, courtesy also of the management. The only difference is we have to get up and get ours. Theirs is brought by a white-suited bartender. Henri "the Pocket Rocket" Richard has a beautiful tan, 12 layers deep. He didn't get that tan in Montreal. Looks like a Bahamas' job. Maurice "The Rocket" Richard is embarrassingly overweight. They both smoke cigars longer than their French noses. The only thing you have to pay for in the press room is butts which cost \$1.15. Even cancer ain't cheap anymore.

\*\*\*\*\*

During the game Expo shortstop Chris Speir hit for a cycle and drove in six runs. It is not everyday one gets to see a game with a cycle (single, double, triple and homer) in it. Happens about four times a season in the majors. Afterwards Speir said, "I didn't know I hit a cycle." That beaver can really take your mind off the game.

\*\*\*\*\*

Ellis Valentine, the sixth



leading hitter in the National League, went 0 for 3 (he did walk in the seventh). After the game, he admonished us for having the audacity to ask if it was a bad game. "A bad game! Are you kidding? It is not easy to go 0 for 3. I had to miss the pitch by this much (he measured a foot and a half with his hands.)"

After the game he was besieged in the parking lot by fans who wanted his autograph. We asked him that if he got this much adulation when he was hitless, does he ever make it to his car if he goes 2 for 3.

\*\*\*\*\*

Woody Fryman, the 38-year-old wunderkind of the Expos, pitches the best eight innings of his 19th season with the exception of a shaky second in which the Braves scored three runs. After that he only let up one hit. The reporter for UPI is amazed. "Sure looks like a 32-year-old rookie with a beer belly."

\*\*\*\*\*

In the seventh inning Expo Warren Cromartie is hit on the

wrist by a Mickey Mahler pitch. The hand goes numb on him and he is removed from the game. In the lockerroom after, he shakes it off saying, "I'm lucky, real lucky. I've been hit everywhere including the head. You gotta be ready."

\*\*\*\*\*

After Fryman takes his ninth inning shower, Mike Garman comes in to mop up the victory. With two outs, he catches pinchhitter Rowland Office spacing with a called third strike. Office wakes up to protest the call to home plate umpire Nick Colosi, but Nick the Quick is already in the lockerroom. Office mumbles a few "Ah Shits" and dogs it to the showers.

\*\*\*\*\*

The Expos, incidentally, won the game 7-3. Tune in to find out if Ross Grimsley will walk Pete Rose four times or will Steve Rogers make his second notch in history.

-Larry Seiden with testimony by Tim L. Thompson



# Classifieds

For sale — pet cage (meets S.P.C.A. standards) reg. size medium for air transport. Contact L. Jensen, 16 College Parkway, Winooski, 05404.

For sale — 1970 Oldsmobile Vista Cruiser station wagon, inspected, one owner, \$300. 658-2530.

Help wanted... blood donors. No experience necessary. Red Cross Blood Center, 32 N. Prospect St., Burlington (behind John Dewey Hall) Open weekdays 10 to 1. Call 658-6400 for an appointment or walk in.

APT. WANTED- 2 bedroom apartment wanted, need not be furnished, but must have appliances. Starting August 1st. Call evenings, 862-3401

## OUTDOOR EQUIPMENT

For sale — Fischer 'coverglass skis — 195 cm — new! Never even drilled for bindings. Wood core. High torsion index. Gleaming red and white. Newly bought at \$145, asking a mere \$75. Also, Healthways scuba star regulator with 3000 psi guage. A steal at \$50! Call Alan at 862-6270 after 9:30 p.m.

ROOMMATE WANTED to share 3 bedroom apartment on Pearl St. Rent: \$70/mo. plus utilities. Available for month of Aug. Call 862-1664, evenings.

For sale — woman's 10 speed bike. New. Price negotiable. Call 863-4038.

For sale — 1973 Honda 350 four 8,500 miles, excellent condition. Call Great Bill 864-4294.

1976 Fiat 131, 30,000 miles, great shape. 1 owner. Call Sure Pete 864-4294.

Wanted: Juicer. 879-7963.

## FREE LANCE WRITERS

What's happening in the Northeast? From Vermont's Green Mountains to South Jersey's white sands, from Cambridge to Bryn Mawr, from New York City to Philadelphia, the pace is hectic, exciting. Art, music, sporting events, country fairs and city festivals; campus events and wilderness treks; ocean surfing and snow skiing; sober lectures and plain foolishness. Freelance writers, to cover their region for our new "weekend" travel section, are wanted. File a report with us each week and receive \$50! Join our travel team. Contact Monika Wynters at the Aquarian Weekly, 1 the Crescent, Montclair, N.J. 07042 (201-746-0973).

For sale — tabletop fridge, almost new, ideal for room or small apartment.

Contact L. Jensen, 16 College Pkwy Winooski, 05404, leave telephone no.

Don't want pyramid mall? Then support citizens for responsible growth's fund-raising campaign. Buy a T-shirt with a "pyramids are foreign to Vermont" logo printed below a typical rural Vermont scene. Green on yellow shirts are 100% cotton; sizes S, M, L, XL. \$4.00 each. Call 862-2841 to place order.

**Summer Cynic  
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## MUSICAL INSTRUMENTS

Guitars  
Epiphone double pick-up guitar, \$150.  
Alvarez 6-string acoustic guitar, \$225.  
Country-Western 12-string jumbo, \$100.

ROOMMATE WANTED-own bedroom-Avail. Aug. 15-Call 862-4696, 2-4 p.m. Keep trying!

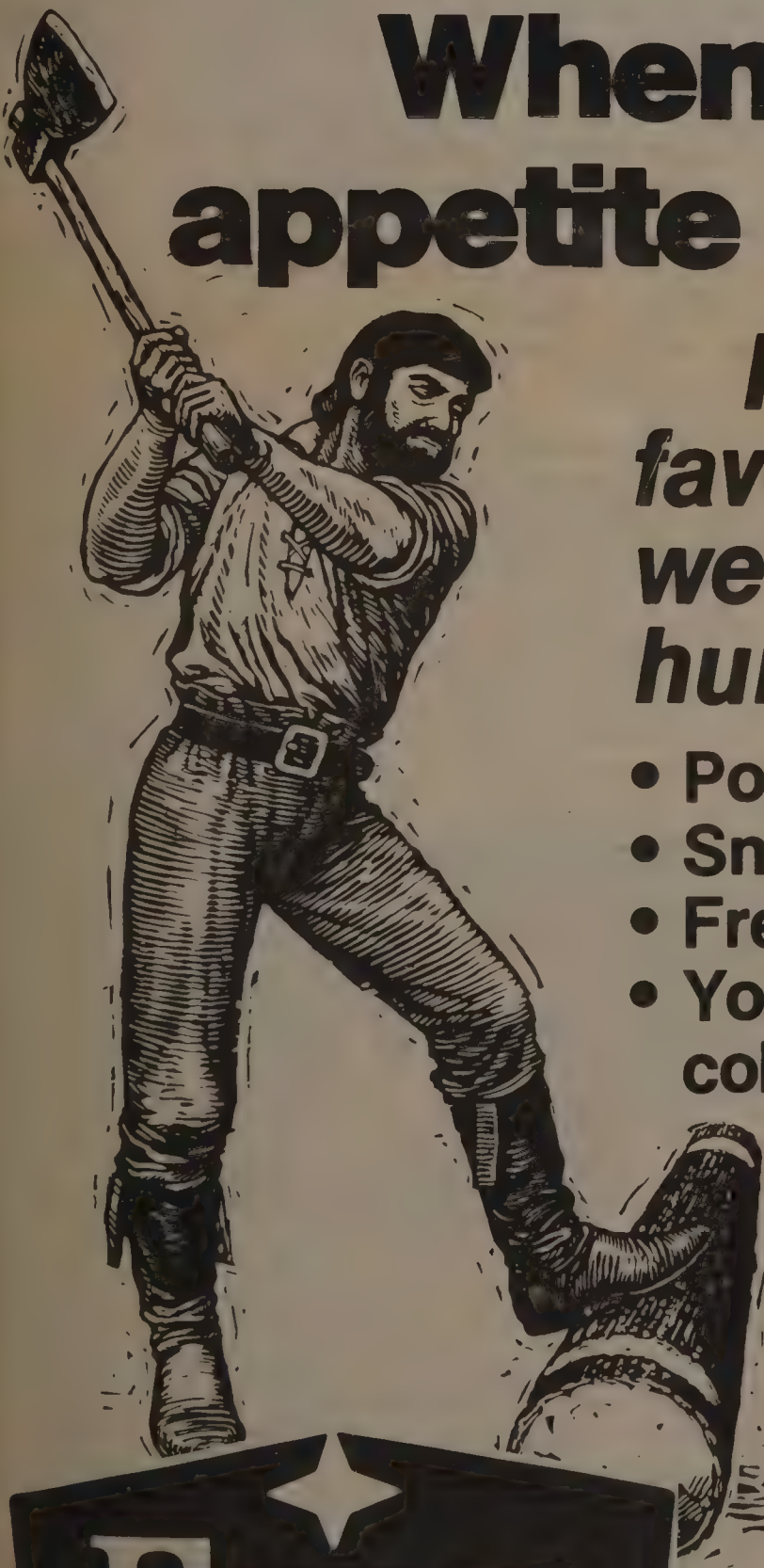
For sale — brand new Garrard 440 turntable \$40 (not compatible with new receiver). Also Panasonic receiver with speakers, \$20. Call Teri at 863-4038.

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# July 27 - August 9, 1978

## THURSDAY

### DRAMA

"I Do, I Do," M & M Players, Top of the Square, 7:30 p.m. \$4.00.

"Play It Again, Sam," St. Michael's Playhouse, tel. 655-2000 for info.

"Twelfth Night," Champlain Shakespeare Festival, Royall Tyler Theatre, tel. 656-2095 for info.

"Man of La Mancha," Stowe Summer Theatre, Mountain Road, 8:30 p.m. \$5.00.

FILMS  
"The Quare Fellow," Irish Studies Program, 103 Rowell Bldg. 8 p.m., free. The movie version of Brendan Behan's play.



# 27

## FRIDAY

### DRAMA

"Play It Again, Sam," St. Michael's Playhouse, tel. 655-2000 for info.

"A Funny Thing Happened on the Way to the Opera," M & M Players, Top of the Square, 8:30 p.m. \$4.00.

"Man of La Mancha," Stowe Summer Theatre, Mountain Road, 8:30 p.m., \$5.00.

DANCE  
International Folk Dancing, Top of the Square, 6:30 p.m. free admission.

MUSIC  
"Sukay," Mountain Greenery, 8:30 p.m., traditional music from the high plateaus of the Andes, for more info, tel. 862-3057.



# 28

## SATURDAY

### DRAMA

"Twelfth Night," Champlain Shakespeare Festival, Royall Tyler Theatre, 2:00 and 8 p.m., 656-2095 for info.

"Play It Again, Sam," St. Michael's Playhouse, tel. 655-2000 for further info.

"Man of La Mancha," Stowe Summer Theatre, Mountain Rd., 8:30 p.m. \$5.00, tel. 253-9022 for reservations/info.

"Angel Street," Marlboro Theatre Company, Wilmington Memorial Hall, 8 p.m., tel. 257-0205 for info.

"A Funny Thing Happened on the Way to the Forum," M & M Players, Bolton Valley Ski Area, tel. 879-0195 for info.

MUSIC  
Vermont Jazz Festival (see article, page 15), Killington, Vt.

Craftsbury Common Fiddler's Contest, Craftsbury.

Mozart Festival, Hayden on the Porch, Shelburne Farms, 8:00 p.m.

Dave Van Ronk, Top of the Square, 9 p.m., \$4.00.

TV  
"Saturday Night Live," Steve Martin returns, Channels 5 & 6 (NBC).

## SUNDAY

### DRAMA

"I Do, I Do," M & M Players, Bolton Valley Ski Area, tel. 879-0195 for info.

TV  
ETV, "Person to Person: Selected Interviews from 1953-1959," 7 p.m. Edward Murrow interviews Groucho and believe it or not, Harpo Marx.

WORKSHOPS  
Animal Woodhop, "Pet Care," Discovery Museum, Essex, with Carol Krieg (UVM alumna), 50 cents admission, tel. 878-8687 for info.

MUSIC  
Vermont Jazz Festival (see article, page 15), Killington, Vt.

Mozart Festival, All-Bach, Shelburne Farms, 8:00 p.m.

George Grizba, Hunt's, 101 Main St., tel. 863-9850 for info.



# 30

## MONDAY

### DRAMA

A mime and mask show by Donna Plathoff, Discovery Museum, Essex, 12 p.m., 50 cents, tel. 878-8687 for info.

"Othello," Champlain Shakespeare Festival, Royall Tyler Theatre, tel. 656-2095 for further info.

LECTURE  
Irish Studies Program, a filmed interview with Liam Neeson, Ireland's elder statesman, 103 Rowell Bldg. 8 p.m., free.

FILMS  
"The Irish in the United States," Lawrence McCaffrey, B112 Cook, 8 p.m., free.

TV  
ETV, "The Edelin Conviction," 9 p.m. A "docu-drama" centering on the 1975 trial of Boston's Dr. Kenneth Eddin for manslaughter as a result of a legal abortion.

MUSIC  
Mozart Festival, Airs and Horns, UVM Recital Hall, 8:00 p.m.

"Mickey One," B106 Cook, 8 p.m., \$1.25.

LECTURE  
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## TUESDAY

### DRAMA

"Absurd Person Singular," St. Michael's Playhouse, tel. 655-2000 for info.

"Twelfth Night," Champlain Shakespeare Festival, Royall Tyler Theatre, tel. 656-2095 for info.

"Angel Street," Marlboro Theatre Company, Wilmington Memorial Hall, 8 p.m., tel. 257-0205 for info.

TV  
ETV, "The Edelin Conviction," 9 p.m. A "docu-drama" centering on the 1975 trial of Boston's Dr. Kenneth Eddin for manslaughter as a result of a legal abortion.

MUSIC  
Mozart Festival, Airs and Horns, UVM Recital Hall, 8:00 p.m.

"Mickey One," B106 Cook, 8 p.m., \$1.25.

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TV  
ETV, "The Edelin Conviction," 9 p.m. A "docu-drama" centering on the 1975 trial of Boston's Dr. Kenneth Eddin for manslaughter as a result of a legal abortion.

## WEDNESDAY

### DRAMA

"Where's Charley?" Stowe Summer Theatre, Mountain Rd., 8:30 p.m., \$5. tel. 253-9022 for reservations/info.

"Absurd Person Singular," St. Michael's Playhouse, tel. 655-2000 for info.

"Othello," Champlain Shakespeare Festival, Royall Tyler Theatre, tel. 656-2095 for info.

KIDS  
Children's Needlepoint Workshop, Discovery Museum, Essex, materials provided, but \$1 fee. 10 a.m., tel. 878-8687 for info.

LECTURES  
Mrs. Jean Howe discusses her lifetime experience in birding, Discovery Museum, Essex, 8 p.m., tel. 878-8687 for info.

DANCE  
Marlene Pennison and Dancers, Top of the Square, 8:30 p.m., \$3.75.

MUSIC  
Mozart Festival, Lake Cruise- Sold Out.

FILMS  
"The Irish in the United States," Lawrence McCaffrey, B112 Cook, 8 p.m., free.

TV  
ETV, "The Edelin Conviction," 9 p.m. A "docu-drama" centering on the 1975 trial of Boston's Dr. Kenneth Eddin for manslaughter as a result of a legal abortion.

FILMS  
"The Irish in the United States," Lawrence McCaffrey, B112 Cook, 8 p.m., free.

TV  
ETV, "The Edelin Conviction," 9 p.m. A "docu-drama" centering on the 1975 trial of Boston's Dr. Kenneth Eddin for manslaughter as a result of a legal abortion.

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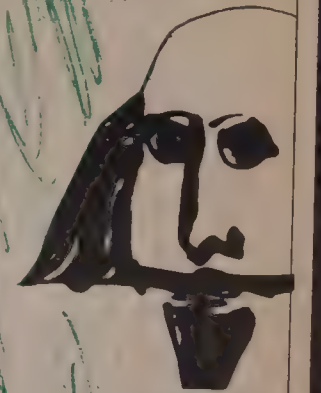
TV  
ETV, "The Edelin Conviction," 9 p.m. A "docu-drama" centering on the 1975 trial of Boston's Dr. Kenneth Eddin for manslaughter as a result of a legal abortion.

FILMS  
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FILMS  
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### DRAMA

"Where's Charley?" Stowe Summer Theatre, Mountain Rd., 8:30 p.m. \$5. tel. 253-9022 for info/reservations.

"Absurd Person Singular," St. Michael's Playhouse, tel. 655-2000 for info.

"Twelfth Night," Champlain Shakespeare Festival, Royall Tyler Theatre, tel. 656-2095 for info.

TV  
ETV, "Vermont Report," guest is director of the Shelburne Museum, 7:30 p.m.

ETV, "In Search of the Real America" examines charges that work is boring and meaningless in a segment titled "Worker's Lib." 8:30 p.m.

FILMS  
"The Wild Bunch," B106 Cook, 8:00 p.m., \$1.25.

DANCE  
Marlene Pennison and Dancers, Top of the Square, 8:30 p.m., \$3.75.

LECTURE  
"The Irish in Vermont," Vincent Feeney, B112 Cook, 8 p.m., free.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.

MUSIC  
Mozart Festival, Brahms Love Songs, St. Paul's, 8:00 p.m.

DANCE  
International Folk Dancing, Top of the Square, 6:30 p.m., free.

# 3

### DRAMA

"Where's Charley?" Stowe Summer Theatre, Mountain Rd., 8:30 p.m., \$5.

"Absurd Person Singular," St. Michael's Playhouse, tel. 655-2000 for info.

"Othello," Champlain Shakespeare Festival, Royall Tyler Theatre, tel. 656-2095 for info.

"Mattress," Top of the Square, 9:00 p.m., tel. 864-5536 for more info.

"The Freedom of the City," Irish Studies Program, a dramatic reading by members of the City Co., Billings Center, 8 p.m., free.

FILMS  
"The Wild Bunch," B106 Cook, 8:00 p.m., \$1.25.

DANCE  
Marlene Pennison and Dancers, Top of the Square, 8:30 p.m., \$3.75.

LECTURE  
"The Irish in Vermont," Vincent Feeney, B112 Cook, 8 p.m., free.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.

MUSIC  
Mozart Festival, Brahms Love Songs, St. Paul's, 8:00 p.m.

DANCE  
International Folk Dancing, Top of the Square, 6:30 p.m., free.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.

FILMS  
"The Wild Bunch," B106 Cook, 8:00 p.m., \$1.25.

DANCE  
Marlene Pennison and Dancers, Top of the Square, 8:30 p.m., \$3.75.

LECTURE  
"The Irish in Vermont," Vincent Feeney, B112 Cook, 8 p.m., free.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.

FILMS  
"The Wild Bunch," B106 Cook, 8:00 p.m., \$1.25.

# 4

### DRAMA

"Where's Charley?" Stowe Summer Theatre, Mountain Rd., 8:30 p.m. \$6. tel. 253-9022 for reservations and additional info.

"Angel Street," Marlboro Theatre Company, Wilmington Memorial Hall, 8 p.m., tel. 257-0205 for info.

"Twelfth Night," Champlain Shakespeare Festival, Royall Tyler Theatre, 2 p.m. tel. 656-2095 for info.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.

ETV, "In Search of the Real America" examines charges that work is boring and meaningless in a segment titled "Worker's Lib." 8:30 p.m.

FILMS  
"The Wild Bunch," B106 Cook, 8:00 p.m., \$1.25.

DANCE  
Marlene Pennison and Dancers, Top of the Square, 8:30 p.m., \$3.75.

LECTURE  
"The Irish in Vermont," Vincent Feeney, B112 Cook, 8 p.m., free.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.

MUSIC  
Mozart Festival, Brahms Love Songs, St. Paul's, 8:00 p.m.

DANCE  
International Folk Dancing, Top of the Square, 6:30 p.m., free.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.

FILMS  
"The Wild Bunch," B106 Cook, 8:00 p.m., \$1.25.

DANCE  
Marlene Pennison and Dancers, Top of the Square, 8:30 p.m., \$3.75.

LECTURE  
"The Irish in Vermont," Vincent Feeney, B112 Cook, 8 p.m., free.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.

FILMS  
"The Wild Bunch," B106 Cook, 8:00 p.m., \$1.25.

# 5

### MUSIC

John Stanfield, Int's, 101 Main St., 863-980 for info.

Chuck Maffione, Sugarbush Vley, 4 p.m. \$7.75 (advance) \$85 (day of show) at Upstairs Record no checks).

"Angel Street," Marlboro Theatre Company, Wilmington Memorial Hall, 8 p.m., tel. 257-0205 for info.

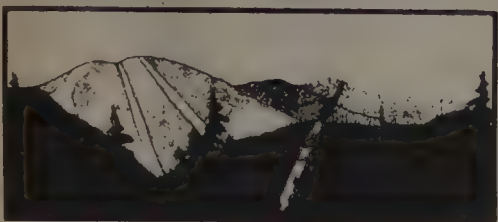
"Twelfth Night," Champlain Shakespeare Festival, Royall Tyler Theatre, 2 p.m. tel. 656-2095 for info.

TV  
ETV, "Firing Line" compares American and British attitudes toward public affairs, 10 p.m.



## Series on the Skids: There Ain't Much Green In

### GREEN MOUNTAIN MUSIC SERIES



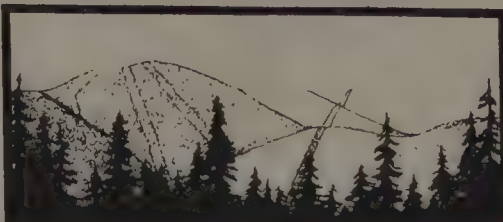
SUGARBUSH VALLEY WARREN, VERMONT  
A Summer Long Series of Music In The Mountains

July 1 Event #1	TAJ MAHAL and TOM RUSH	August 5 Event #8	LEO KOTTKE plus special guest
July 2 Event #2	JOHN SEBASTIAN and RICHIE HAVENS	August 6 Event #9	CHUCK MANGIONE
July 8 Event #3	JESSE WINCHESTER plus special guest	August 12 Event #10	ARLO GUTHRIE and PETE SEEGER
July 15 Event #4	MAYNARD FERGUSON plus special guest	August 19 Event #11	TO BE ANNOUNCED
July 22 Event #5	HARRY CHAPIN	August 26 Event #12	BONNIE RAITT plus special guest
July 23 Event #6	TO BE ANNOUNCED	September 2 Event #13	TO BE ANNOUNCED
July 29 Event #7	GATO BARBIERI plus special guest	September 3 Event #14	KENNY ROGERS

ALL SHOWS BEGIN AT 4 P.M. (Rain or Shine)  
Tickets are now on sale at all Ticketron Outlets. Concert Charge (all major credit cards accepted)  
61" (20-8101) and the following locations:  
Tickets: \$7.75 Advance \$8.75 Day of Concert

(A) June 18, 1978

### GREEN MOUNTAIN MUSIC SERIES



SUGARBUSH VALLEY WARREN, VERMONT  
A Summer Long Series of Music In The Mountains

July 1 Event #1	TAJ MAHAL and TOM RUSH	August 5 Event #8	LEO KOTTKE plus special guest
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ALL SHOWS BEGIN AT 4 P.M. (Rain or Shine)  
Tickets are now on sale at all Ticketron Outlets. Concert Charge (all major credit cards accepted)  
61" (20-8101) and the following locations:  
Tickets: \$7.75 Advance \$8.75 Day of Concert

(B) June 25, 1978

### GREEN MOUNTAIN MUSIC SERIES



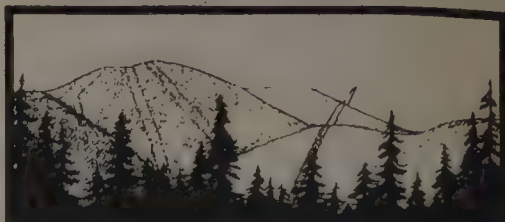
SUGARBUSH VALLEY WARREN, VERMONT  
A Summer Long Series of Music In The Mountains

July 1 Event #1	TAJ MAHAL and TOM RUSH	August 5 Event #8	LEO KOTTKE plus special guest
July 2 Event #2	JOHN SEBASTIAN and RICHIE HAVENS	August 6 Event #9	CHUCK MANGIONE
July 8 Event #3	EARL SCRUGGS REVUE plus special guest	August 12 Event #10	ARLO GUTHRIE and PETE SEEGER
July 15 Event #4	MAYNARD FERGUSON and LARRY CORYELL	August 19 Event #11	TO BE ANNOUNCED
July 22 Event #5	HARRY CHAPIN	August 26 Event #12	BONNIE RAITT plus special guest
July 23 Event #6	TO BE ANNOUNCED	September 2 Event #13	KENNY ROGERS
July 29 Event #7	GATO BARBIERI plus special guest	September 3 Event #14	TO BE ANNOUNCED

ALL SHOWS BEGIN AT 4 P.M. (Rain or Shine)  
Tickets are now on sale at all Ticketron Outlets. Concert Charge (all major credit cards accepted)  
61" (20-8101) and the following locations:  
Tickets: \$7.75 Advance \$8.75 Day of Concert

(C) July 2, 1978

### GREEN MOUNTAIN MUSIC SERIES



SUGARBUSH VALLEY WARREN, VERMONT  
A Summer Long Series of Music In The Mountains

July 8 Event #3	EARL SCRUGGS REVUE plus special guest	August 5 Event #8	LEO KOTTKE plus special guest
July 15 Event #4	MAYNARD FERGUSON and LARRY CORYELL	August 6 Event #9	CHUCK MANGIONE
July 22 Event #5	HARRY CHAPIN	August 12 Event #10	ARLO GUTHRIE and PETE SEEGER
July 23 Event #6	TO BE ANNOUNCED	August 19 Event #11	TO BE ANNOUNCED
July 29 Event #7	GATO BARBIERI plus special guest	August 26 Event #12	BONNIE RAITT plus special guest
		September 2 Event #13	KENNY ROGERS
		September 3 Event #14	TO BE ANNOUNCED

ALL SHOWS BEGIN AT 4 P.M. To 12:00 P.M. (Rain or Shine)  
Tickets are now on sale at all Ticketron Outlets. Concert Charge (all major credit cards accepted)  
61" (20-8101) and the following locations:  
Tickets: \$7.75 Advance \$8.75 Day of Concert

(D) July 9, 1978

The lush mountains of Vermont have proved to be a successful setting for music-lovers to listen and clap to their hearts' content with the famous Craftsbury Common Fiddlers Contest and the Vermont Jazz Festival held at Glen Ellen for the last two years.

By employing 'target' advertising techniques in urban publications, the three Green Mountain Music Series' promoters hoped to bring in fellow New Englanders and fill even more ears this year. The fourteen event series in Warren, featuring such 'big' names as Taj Mahal, Chuck Mangione and Bonnie Raitt, could be, as promoter Neil Rohrs from Waitsfield said, "one of the finest in the East."

In the month following the opening July 1 Taj Mahal performance, however, five of the seven scheduled events have been cancelled — the other two attracting less than a thousand people each.

The questionably priced tickets (\$7.75 advance, \$8.75 day of concert) have forced young and low-budget pockets to be selective. Tickets are selling well for later concerts like,

Chuck Mangione (Aug. 6) and Arlo Guthrie (Aug. 12), according to Rohrs, a co-partner in the Great American Dream, Inc. Yet the Corporation's potential profits from charging the same ticket price for Chuck Mangione (\$10,000 and up per show) as Earl Scruggs (\$3,000 — \$3,500 per show) have raised questions in the minds of many price conscious, musically aware local consumers. While one UVM summer session student said, "For the talent and the plastic atmosphere when you get there, I'd say it's a big rip off." Boston promoter Freddy Taylor personally maintained his ticket prices are "the cheapest in the country," but added "the key to any booking is if you have an act people want to see."

However, John Sebastian and Richie Havens managed to hold over only 700-900 people from the Taj concert on the previous day. Maynard Ferguson with special guests Dave Brubeck and home-talent Johnny Cassel played for a similar sized audience on July 15th.

The low opening weekend turnout combined with the costs of area security, and advertising in the *New York Times*, *Village*

*Voice*, and *Boston Phoenix*, to name a few, surely made for an economic loss. Accordingly, Rohrs confirmed the promoters had to expand the show by pushing the starting time back to 1:00, converting the concert into an all-day event. "From an economic and business point of view, we needed to put on more music and shoot for the local market," Rohrs said in a telephone interview. Taylor said it differently: "We expanded to an afternoon event to take advantage of a good local opportunity."

Local criticism has been aimed at the promoters for realizing their errors only after the consequences have been felt. One source said the series was "poorly planned" and been neither "thought out," nor "researched enough." Furthermore, claimed another, the alleged accumulation of debts will not aid other promoters seeking credit. Indeed, errors seem numerous: The advertising in Boston for the Taj show proved somewhat futile because the artist was giving a benefit concert in the hub city the same weekend.

Despite the 'rain or shine'

advertising, the Earl Scruggs concert was cancelled. Taylor said the cancellation resulted from the promoters' failure to erect a roof, which would dispell the possibility of "electrocution" from adverse weather. "That was our fault," admitted Taylor. According to one informed source, however, the Scruggs cancellation was due to the financial risk for the promoters: "Coming off a bad weekend, it was questionable whether Scruggs would bring the money around."

The Gato Barbieri show (July 29) has been cancelled because special guest Phoebe Snow, the tour's other headliner, cancelled all her performances. (Phoebe Snow hired a new manager, Mrs. Billy Joel, who did not want her touring with Barbieri).

Most recently, however, the Harry Chapin concert was cancelled, or as the *Free Press* four inch advertisement on the day prior to the concert said, "postponed." Chapin is performing in Ludlow, Vermont for the benefit of the World Hunger Project, which he co-founded. The August 19 concert in Ludlow was confirmed as too close in

distance and time by the promoters.

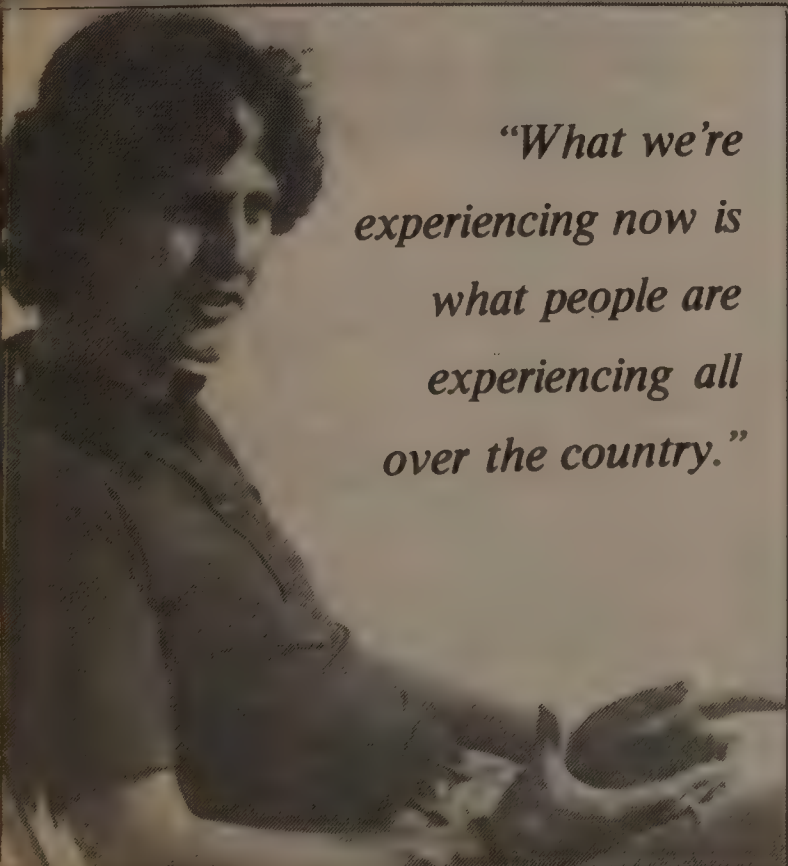
"That was a bad booking move," said Rohrs. "We support that project though, and our Chapin ticket can be used there or exchanged for money or another of our concerts."

Ironically, as one looks further down the calendar, the Green Mountain Music Series has a "to be announced" concert scheduled for the same day as the Chapin benefit. Jesse Winchester's agent, Monterrey Peninsula from California, confirmed he was booked for Warren on August 19.

Larry Coryell was advertised as a special guest for the Maynard Ferguson event, but pulled a 'no show,' claiming he couldn't return from California, according to the promoters.

Initial posters for the Music Series boasted 14 events for the Mad River Valley this summer. Four of them were "to be announced." The first such event, Earl Scruggs, was cancelled. The second, scheduled for July 23rd, one day after the scheduled Chapin concert, "was just not there," said Taylor. "In the very beginning, we just put it in and thought we'd do

## An Interview With Series Co-producer George Paige



"What we're experiencing now is what people are experiencing all over the country."

(Since Alan Marshall could not contact George Paige before his deadline, I interviewed the Series' public relations/advertising specialist earlier this week at Burlington's Top of the Square. As with any spokesman whose business is immersed in financial difficulties (sources indicate the Series' losses are now over \$50,000), many answers not only reflect a misinterpretation of the situation, but are outright contradictions of previous statements by other partners of the Series.)

—Russell Flannery

Cynic: Is there a single factor responsible for the recent 'backing up' of concert starting time from 4 p.m. to 1 p.m.?

Paige: There are a number of reasons. First of all, during our John Sebastian/Richie Havens concert, which began at 4 p.m. — when the sun goes down over that mountain, it gets chilly. It started getting a little cold, and some spontaneous things started happening. Havens and Sebastian played together for really the first time and none of us were really expecting it, so it lengthened the show by an hour and a half. Also, it gets dark. The later you get on in the summer, the earlier it starts to get

dark, as you know. We just wanted to be able to allow enough time for spontaneous action like that.

Cynic: The facility doesn't contain any lighting, per se...?

Paige: No, we have no set up for lighting at all, so that's another reason. That's one factor. There was another reason why we moved things up and that was — you know, artists don't differentiate whether they're playing in New York City or whether they're playing in Vermont. Their prices are the same; they demand 'X' amount of dollars no matter where they play, and so it cost us a lot of money to bring them here to this section of Vermont, and people here aren't used to paying city prices. So what we did, we wanted to expand the concert series to give people a full day of activities. Rather than make it a concert, we want to make an event out of it. So that's why in all our advertising now, we're saying "from 1 to 6:30 p.m.; gates open at noon; and come by and spend the entire afternoon and early evening listening to music..." People aren't coming to a two and a half hour concert for our series; they're coming to an event.

Cynic: Was there a problem, then, with the first two concerts in terms of getting people out for a two hour

concert, rather than a festival?

Paige: Well, ah — yes. You're talking about low attendance at those concerts?

Cynic: Yea.

Paige: Yea, we made — this is the first time obviously that something like this has been really tried in this area. And you know you really — you'd have to be holy to be able to predict exactly the energies that are going to take place. So — what was that question again?

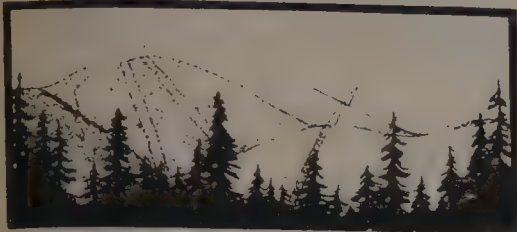
Cynic: There was a problem with attendance...

Paige: OK. So we made some mistakes. First of all, we opened up the fourth of July and there are just so many activities on the fourth of July in Vermont that it's ridiculous. Even the Banjo Festival over here from the Champlain Arts Fair, from what I understand, had very poor attendance. And we made a tactical error by starting the series on the fourth. It took quite a while to contractually work out all the deals we had to do in order to do the series, and when we finally got all of our business out of the way, it was close to our opening date, and we rushed it to meet that deadline. There was no rule stating that we should of — we could have started later in the summer, and that's



# These Mountains

## GREEN MOUNTAIN MUSIC SERIES



SUGARBUSH VALLEY WARREN, VERMONT  
A Summer Long Series of Music In The Mountains

July 1 Event #1	TAJ MAHAL and TOM RUSH	August 5 Event #8	LEO KOTKE CANCELLED special guest
July 2 Event #2	JOHN SEBASTIAN and RICHIE HAVENS	August 6 Event #9	CHUCK MANGIONE
July 8 Event #3	EARL SCRUGGS REVUE plus special guest	August 12 Event #10	ARLO GUTHRIE and PETE SEEGER
July 15 Event #4	MAYNARD FERGUSON and LEO KOTKE	August 19 Event #11	TO BE ANNOUNCED
July 22 Event #5	HARVEY KALIK CANCELLED IN	August 26 Event #12	BONNIE RAITT plus special guest
July 23 Event #6	TO BE ANNOUNCED	September 2 Event #13	KENNY ROGERS
July 29 Event #7	GATO BARBIERI plus special guest	September 3 Event #14	TO BE ANNOUNCED

ALL SHOWS BEGIN AT 4 P.M. (Rain or Shine)  
Tickets: \$7.75 Advance \$8.75 Day of Concert

(E) July 27, 1978

## The Key:

- A. The original Series schedule
- B. Jesse's cancelled, Roger's is shifted
- C. Enter Scruggs
- D. Exit Scruggs
- E. Current Cynic scorecard

something."

"You must understand," he continued, "it is almost impossible to sustain two acts in two days unless you have two really good acts." Nonetheless, the three promoters of the Music Series (Taylor, Rohrs, and George Paige) had originally scheduled two-day events.

The Leo Kotke event (Aug. 5) has also been cancelled, because it was the day prior to the Mangione performance. Monterrey Peninsula of California, Kotke's agent, however, still has him booked for that date, at press time. Taylor insists they are attempting to switch Kotke to play with Mangione on August 6 or with Winchester on August 19.

\*\*\*\*\*

This is the first year for the Green Mountain Music Series, and as Taylor said, "we were over optimistic for the first time around."

"We came into an area that's never had concerts before, with a concept to develop a series. And we're trying to make this thing work. It is the nature of this business (that one must

advertise before contracts and everything else are fully settled.)"

"We are trying to balance it by giving it a good program," he said. The expanded events will be hiring some Vermont talent into the remaining shows, for example, Paul Asbell, the best Vermont jazz guitarist, and the Birdland Quartet will play at the Mangione concert. Rohrs affirms the promoters are "calling for good local talent."

The initial poor turnout, cancellations and poor planning have caused problems, preventing the Sugarbush ski area from shaping into a summer haven for music, as it was hoped.

The whole promotion of the Green Mountain Music Series, including the out-of-state and tourist money that capitalized it, has come under scrutiny. It is only hoped that the remaining concerts will reflect a sense of responsibility — not only for the promoters sake, but for the area as well.

—Alan Marshall

Alan Marshall is the Features Editor for the Vermont Cynic

certainly what we'll do next summer — is start later in July, we won't have to start the fourth of July. Too many people — there's too many activities, too many things going on.

Cynic: Could you explain the circumstances surrounding the Earl Scruggs concert cancellation?

Paige: Yea, he, ah — it was really a simple thing. He had a routing problem out of Nashville. You know, I'll tell you — it's a funny thing. I think Freddy (Taylor) mentioned this to Alan (Marshall) that we just discovered this ourselves — is that Tanglewood (a Massachusetts based summer arts series) had eleven events scheduled this summer, and they've only been able to — so far five have become a reality — five out of eleven. There's one strange thing going through the country right now where there are just a lot of cancellations. Gato Barbieri and Phoebe Snow cancelled out an entire summer tour, and it was all contracted. This is just a weird summer for cancellations and postponements, I mean even the New York Times or the Village Voice — you'll see in their schedules a 'postponed' written across it or 'cancelled' and so forth like that, and what we're experiencing right now is what people are experiencing all over

the country.

Cynic: Then the Scruggs cancellation was in no way related to any financial implications following the first concerts?

Paige: No, oh no. In fact what we discovered real early was that for people here in Vermont, bluegrass and country shows are really very popular and we were looking forward to the Earl Scruggs and the Dillards date; and we had Scruggs, the Dillards... we had Pine Island — possibly booked, Coco and the Lonesome Road Band, you know local, bluegrass-type bands. We were looking forward to that, and we still want to put that show on if possible. No, he couldn't get out of Nashville. It was like Chuck Mangione and what we had to do to get him here. He's going to a wedding before the August 6 concert, and we got him on three different airplanes heading toward here, so... (Pause) But I will tell you this: that in changing our format, from like 4 p.m. and moving it up to where the gates open at 12 and the music begins at 1 o'clock, we realized that what we wanted to do, was that we wanted to book major attractions. We didn't want to — we wanted to change the format, the concept of the series. Originally, we

(continued on page 16)



# Finbars

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# Summer Arts

## THE UNOFFICIAL GREEN MOUNTAIN SERIES QUIZ!

Why was the Earl Scruggs concert cancelled?

- a.) Earl's truck was stuck in Nashville
- b.) Earl's afraid to get wet
- c.) The promoters could have taken a bath

Why were the concerts' starting times moved to 1 pm?

- a.) It gets dark
- b.) It gets chilly
- c.) the promoters could have taken a bath

Swanson Photo



*"I think it's the people who didn't attend the concert who are more able to criticize."*

had a lot of middle-of-the-road artists that draw a medium crowd. But now we're really going to go for it and try to get major talent in here and still try to keep the traffic and everything within tolerable limits. So, the Earl Scruggs postponement and the Harry Chapin postponement is all actually in a way fitting into our plans for the future, and that is what we want to do is go for major artists — not that they're not major artists, but what we're really talking about is blockbuster acts.

Cynic: What prompted a switch from your original attitude?

Paige: That's interesting. That's an interesting question. Um... well I think first of all...

Cynic: (tape recorder for battery test) Paige: It's on the red, huh?

Cynic: It registers from the red. Anyway...

Paige: In originally laying out the series, we wanted a whole cross section of shows, and we wanted a country show, a jazz show. And in order to do such an ambitious thing like that you, I mean you have such a large number of artists to draw from — well I don't

know.

Cynic: (repositions tape recorder)

Paige: You having troubles there?

Cynic: Nope; OK.

Paige: Well, we just felt that the market area can support large acts like that. You know this is really virgin territory. Artists either come to Montreal or New York, and during the wintertime when UVM's open, they certainly go to UVM. But in the summertime around this area, there's really not much happening, so we found out that this area can support major artists moreso than they can — Vermonters, it's not easy to get them out of their houses and one of the best ways to do that is I think to bring them high high concert acts (heh-heh). When I say high, I mean they're all high, but um... major concert acts.

Cynic: OK, the last question... Do you think the number of cancellations and the apparent dissatisfaction by students, concertgoers, etc. with the series will have any effects on future projects by local concert promoters? Paige: On local concert promoters? I don't see it as having much effect on any other local concert promoters. We

really don't see it as having much effect on us right now. Our ticket sales on advance concerts are going extremely well. Anybody who's attended our concerts, believe me, came away really happy and pleased. I think it's the people who didn't attend the concerts who are more able to criticize. These problems that happened are beyond our control. And we've been pretty faithful to the series overall. We're here forever; I mean we're here on a long term basis, and certainly next year will be better than this year, and the following year will be even better than that year, so I don't see in any way how it can affect local promoters, and I can't see how it's going to affect us too much. People grumble, but we have coming up in August one of the most incredible line-ups that you can imagine...

Cynic: We shouldn't anticipate any further cancellations?

Paige: No, we anticipate no cancellations or postponements, and that's you know — that's it.

Cynic: That's it.

## Good-bye "Electro-big-sound"

The "Electro-Big-Sound" brands may be found in just about any kind of store. They are easy to spot because the speakers are usually as big as a house, and the control panel looks like the cockpit of a modern jet aircraft.

The next time you see one, listen to it, really listen to it. After a few minutes the bass starts sounding like someone is hitting the side of a rubber boat with an oar (Thud! Thud! Thud!). The highs sound like a tray of silverware dropped onto a floor (crash), tinkle, tinkle. If a vocal sounds like the singer is singing in a bucket, or through a megaphone, don't be surprised. (If you can't hear any of those things you might consider having your hearing checked).

We could go on for hours talking about how the turntable plays a \$7 record like a diamond cutter cuts glass... so we won't. Instead, we'd like to offer you an alternative to those "Electro-Big-Sound" brands that don't sound that bad... they just don't sound that good either. Good-Bye "Electro-Big-Sound"...

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System \$329 is "An amazing blend of Hi-Fi components at a "Compact price." Just \$14.85 a month with \$32.00 down.\*

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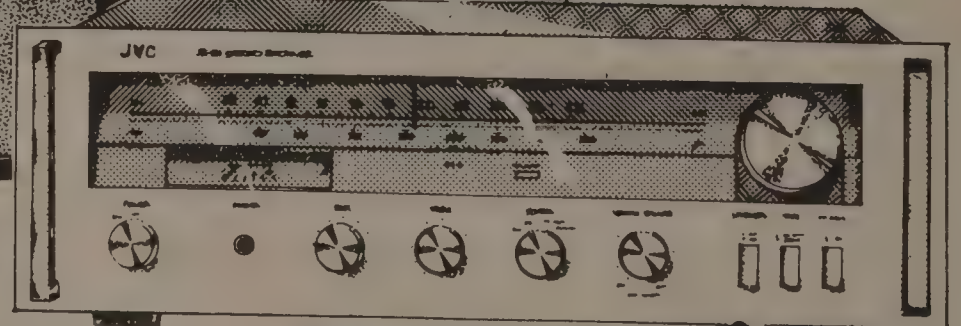
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\*For qualified customers, based on 24 monthly installments, with \$32 down payment at an annual interest rate of 18.11%.



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# Festivals



## Vermont Jazz Festival

In its third year, the annual Vermont Jazz Festival has swollen out of the Glen Ellen ski area and into Killington, where on July 29 and 30, an expected 8,000 jazz enthusiasts will swarm on the slopes of the snowshed area.

Originally just a mild moneymaker, the Vermont Jazz Festival has attracted bigger and more far-reaching crowds every year. Advertised heavily not only in Vermont but in New York, Boston, and Montreal as well, the festival has become too hot for the Mad River Valley to handle. Last year, when more than 6,000 people a day came to hear the likes of Chick Corea and Maynard Ferguson, only desperate organization prevented the festival from becoming a complete fiasco. Inadequate parking was combatted by running a number of shuttle buses around the valley, rescuing people who had to leave their cars miles from the concert site. Fields were mown along route 100 and converted into makeshift campgrounds with dozens of portable toilets standing along the perimeter like soldiers. Hundreds of cars and tents were packed into each of the three campsites which, lined in neat, colorful rows, soon looked like some abstract artist's impression of a suburb.

Because of the tight organization, the crowded conditions added to the spirit of the festival rather than detract from it. Each concert each day, when even the buses weren't big enough to take everyone back to town, those who were lucky enough to score a parking spot at Glen Ellen packed as many people as they could into their cars and gave them a lift. At night in the campgrounds, people from all over the northeast, bonded together not only by their common interest in jazz, sat around fires playing music and exchanging food, drugs and stories.

When the inevitable rain came — some think it's an institution for it to rain at least 50% of the time — people either shared rain ponchos, tents, and any available shelter or gave up and romped together in the rain and mud.

Despite the financial benefits that the festival brought to the winter resort area, the Glen Ellen residents' opinion of the festival is generally low. "It just got too big. We can't handle that many people," said one Valley Area Association member, who noted that the drug scene was "awful."

Promoters expect that the Killington area will be more than adequate to accommodate the

crowds. Numerous parking areas and four hundred campsites will be available at the concert site. Camping is by reservation only and will cost \$5.00 a night per site. Those interested should call 422-3757.

A common complaint regarding the actual music program is that not enough jazz is offered. Hard core jazz fanatics scorned the addition of Roberta Flack to the last year's program, claiming that she is "not really a jazz singer." Promoters claim, however, that the festival is "an audience event." "The important thing is to reach as wide an audience as possible — that's what draws a crowd," said one organizer.

This year's program indeed offers something for everybody. From the contemporary disco/funk sound of Herbie Mann to the traditional ragtime style of Earl "Fatha" Hines, Saturday's program will be a tribute to the diversity of styles and backgrounds that characterize the art of jazz. Also appearing Saturday are Al Jarreau, the "acrobat of scat" who won the *Downbeat* Readers' Poll last year as Best Male Vocalist, Ramsey Lewis, Marva Josie, and the Thad Jones/Mel Lewis Band. Miles Davis once said of Jones/Lewis Band, "I'd rather hear Thad Jones miss one note than hear Freddie Hubbard play twelve." Well known for their rich, full arrangements of brass, flutes and reeds interspersed with Lewis' soaring flueglehorn solos, the band should give an interesting, if not amazing performance.

On Sunday, Ray Charles will lug his entire ensemble, including the female vocal group, the Raelettes, and the massive Ray Charles Orchestra to the mountain and give an added touch of Las Vegas to the festival. Betty Carter, considered to be one of the few remaining "real" jazz vocalists, will be appearing, in addition to Stanley Turrentine, Noel Pointer, Gap Mangione, and Vermont's own Paul Asbell.

The music will begin at 11 a.m. each day and continue into the evening. Tickets are \$13 for a single day and \$22.50 for both days (advance) and \$15 or \$25 at the gate. Performances will be held rain or shine, so be prepared — there has always been a generous supply of rain at the festival. Tickets may be purchased locally at What's Your Beef?, Tech Hi Fi, Upstairs Records, Mt. Jam Music in Stowe, Buch Spieler in Montpelier and All Good Things in Middlebury.

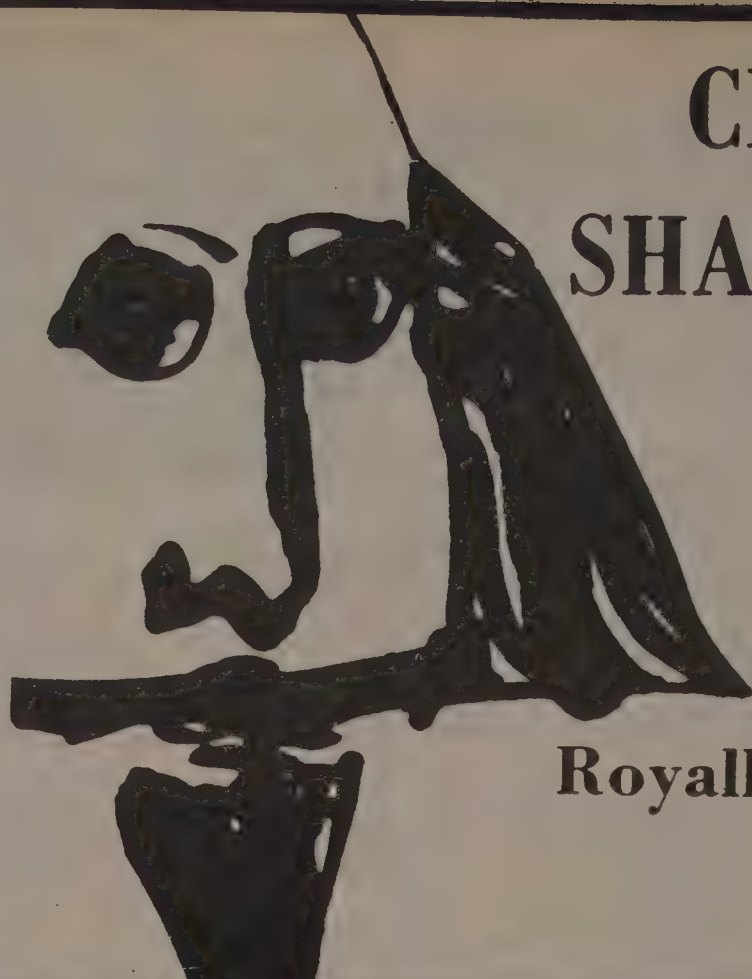
—Vaune Davis

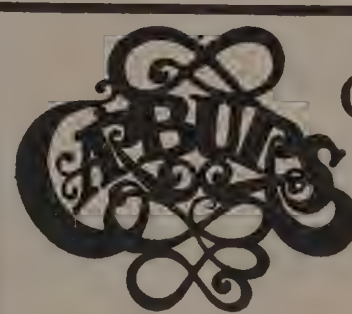
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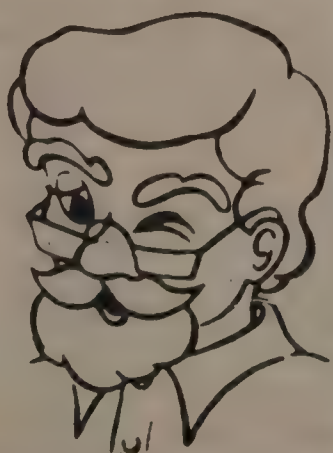
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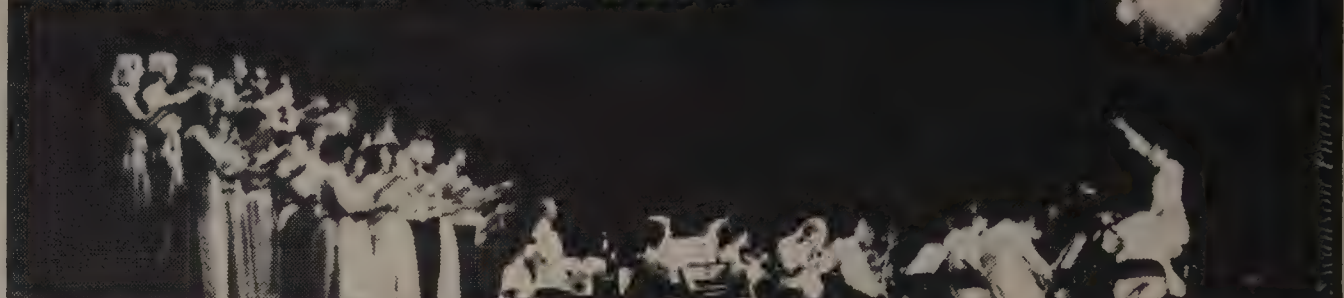
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## In Concert

### Marvelous Mozart



The Fifth Annual Vermont Mozart Festival opened its first week July 16 with several superb performances in a variety of settings. The award-winning Emerson String Quartet, the seasoned New York Chamber Soloists, and master pianist Menahem Pressler commenced with inspired renditions of two Mozart pieces and one by Beethoven. After intermission, the UVM Choral Union under the direction of James Chapman proved a pleasing addition to the repertoire.

On July 18, Israeli-American Menahem Pressler turned in a marvelous display of pianic virtuosity. Aided by the superb acoustics of the UVM Recital

Hall, Pressler played with uncanny precision and wonderful feeling.

July 19 was the "Five Winds Cruise," the first of three ferry boat concerts on the lake. The five winds are comprised of flutist John Solum; Melvin Kaplan, oboe; Anthony Miranda, French horn; Morris Newman, bassoon; and Anand Devendra, clarinet. The five winds are each nationally renowned, and blended together beautifully.

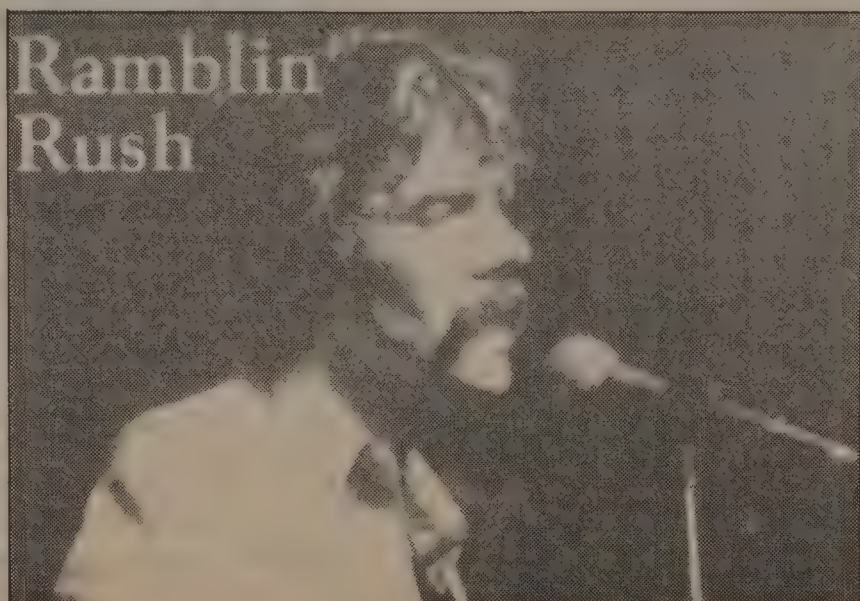
July 21, the Festival returned to the Recital Hall for the organ music of Dr. James Chapman. A professor of music at UVM, Dr. Chapman proved that he has more than just an academic approach to music. Beginning

with the requisite Bach fugue, Chapman dexterously played lesser known works by Clerambault and Albrechtsberger interspaced by Bach and Mozart's curious Fantasia.

On July 22, the Mozart Festival returned to the regal setting of the Main House at Shelburne Farms for the first of four concerts. Buoyed by the return of gifted violinist Helen Kwalwasser, The New York Chamber Soloists gave a thoroughly enjoyable All-Handel performance.

sticky evening, the music was brilliant, and only the bugs deterred the performers from giving an encore.

**Tom Daniels**



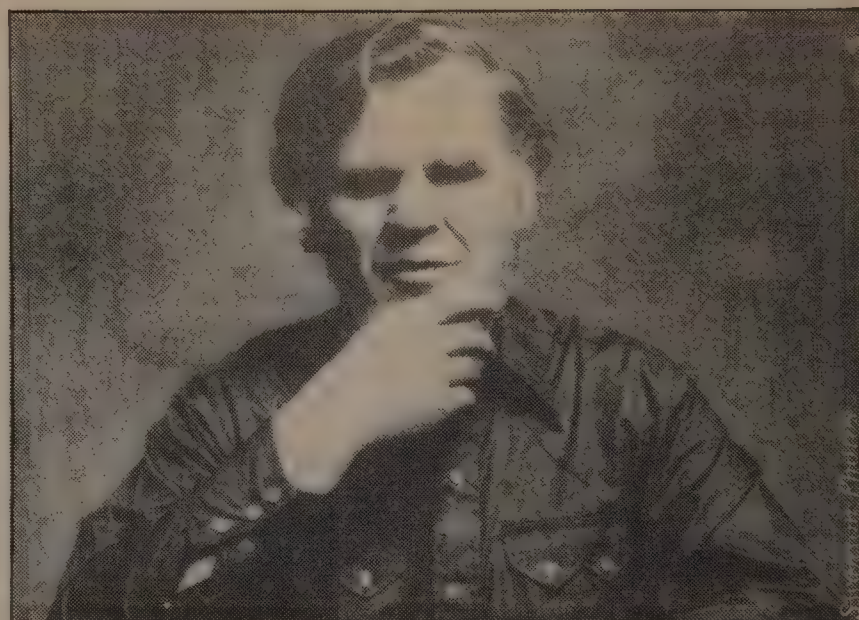
New Hampshire folk rocker Tom Rush and band play for a full house at R.W. Hunt's Monday night. Rush soloed several songs, including "Merrimac County," "Wind on the Water," and "Making the Best of a Bad Situation," while his four piece backup band, consisting of Dana Perry on lead guitar, Paul Tamasello on bass, Tim Jackson on drums, and Larry Luddcke on keyboards filled out the sound during the remainder of the set. "Williston's Favorite Son" Martin Grosswendt warmed up the crowd with a half hour of bluesy country.

**-Rob Swanson**

### Do It, Doc

Billed as "the greatest flat-picker who ever lived," Doc Watson justified his reputation with a spell-binding array of folk and country tunes at Shelburne Farms July 20. Playing without his son Merle, the Doc proved he is ageless as he rippled on both banjo and guitar and warbled beautifully. Songs included classics "Shady Grove," "Nine Pound Hammer," and "T for Texas." The Doc maintained a warm rapport with his audience throughout the concert and finished with a superb rendition of that great ballad "Tennessee Stud."

**Tom Daniels**



### Jazz Jamboree

Maynard Ferguson dragged his 14 piece band up to Sugarbush on July 15 and proved that big band jazz is alive and well and living outside the studio. Few bands but Ferguson's, whose tight, full arrangements and distinctive style give him wide

appeal, could draw the crowds necessary to support such a big act. Playing everything from Joe Zawinul's "birdland" and "Over the Rainbow" to more commercialized tunes such as the themes from "Rocky" and "Star Wars," Ferguson's show was a clean mix of precise orchestration and wild improvisation.

Dave Brubeck with his "new Dave Brubeck Quartet," however, did not fare so well. Composed of himself and his sons Danny (drums), Chris (electric bass and trombone), and Darius (electric piano and synthesizer), the quartet lacked the coherence and just plain skill that has marked Brubeck's past endeavors. It was sad indeed to see such a great musician fall victim to such musical nepotism.

John Cassel opened the concert and received a well-deserved award for his contribution to Vermont music from Richard Snelling, hot on the campaign trail.

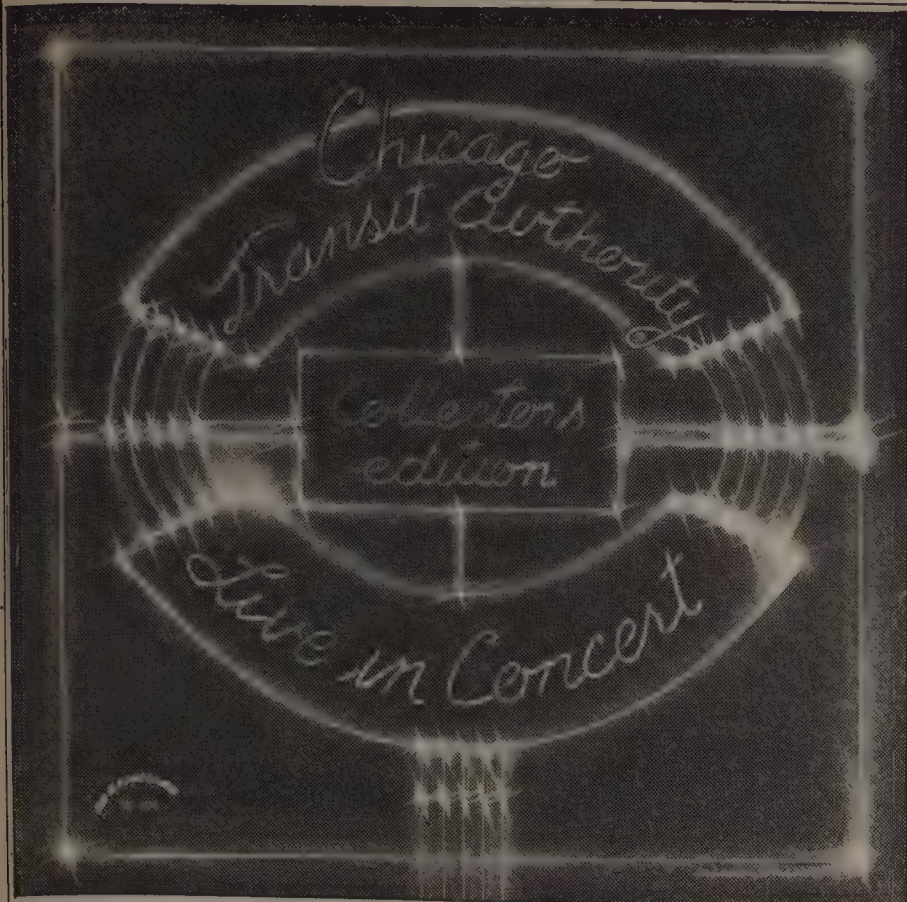
**V.R.D**



*John Dillon Photo*



# Recent Cuts



Chicago Transit Authority  
Live in Concert  
Magnum MR-604

Given a recent lawsuit by Chicago and their current record company (CBS) against Magnum Records, who the band contends have released an album whose rights belong to CBS, and the recent accidental death of guitarist Terry Kath, it seemed like a good idea to do an interview with either Chicago's keyboardist, Robert Lamm, or their producer, Jim Guercio, regarding the live album's release, and the possibility of a shift from the band's recent more meaningful style of play. With the boldness of a rabbit in the night sprinting toward an oncoming Mack truck, I made it through *Rolling Stone*, CBS, and the Chicago management's front line, only to be squashed by their personal rep's secretary. The lights became too bright.

\*\*\*\*\*  
Although Chicago's political voice has been of decreasing significance since 1972, the band remains amazing in their ability to continually sell a product. In 1976, the off-beat single "If You Leave Me Now" carried the comparatively jazzless *Chicago X* album to a platinum record award. Last year I picked up *Chicago XI*, listened to it four times, wrote a rather negative review ("This album should have never been recorded...") and returned it as a defective record the following day, only to find it already flying up *Billboard's* charts. Fortunately, Chicago has had better days, which occasionally are captured on this controversial bootlegger's dream come true.

*Chicago Transit Authority - Collector's Edition* is a partial soundtrack from a 1969 Rock and Roll Revival Concert held in Toronto. Inscribed on this album's outer jacket is an epitaph to Kath:

Ely Hubbard is a Burlington free-lance writer.

*Chicago Transit Authority... Recently one of the original members was involved in a fatal accident. His death stunned the music world. Since this album represents one of the last performances of the Chicago Transit Authority, it is respectfully dedicated to Terry Kath.*

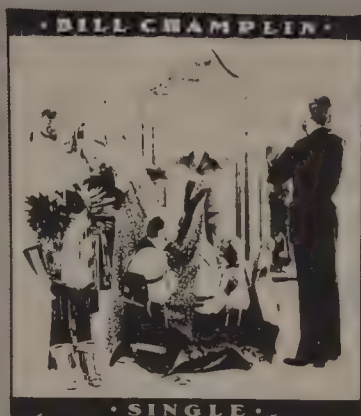
Indeed, an emotional expression by Magnum Records, but not by Chicago who, with their current record label CBS, are now suing Magnum not only for illegally manufacturing an album which they had no rights to (infringement of copyright and trademark laws), but additionally for the exploitation of Terry Kath's name. The Kath aspect withstanding, this band, whose debut liner notes read "... (the band) endeavors to be judged in terms of contribution above rather than the tag fixed upon it..." apparently has lost its face in the face of the millions of dollars each member has been estimated to possess in 1978.

Technically, this disc is a truly horrendous recording. The splices are terrible and the mix is detractingly uneven. You'll immediately appreciate the technical achievements of *Running On Empty*.

Musically, however, this is the Chicago that captured the imagination of even the Dead cult during the latter sixties. They were classically jazz ("Introduction Song"); sentimental ("Beginnings"); yet rockers ("Poem 58"). "I, a former Chicago freak, find Robert Lamm's vocals on the live version of "I'm a Man" more than pleasantly nostalgic, given the fact, he's burnt out his voice and never will vocally wail again. In short, *CTA-Collector's Edition* is certainly worthless in the broad sense, and of limited value to Chicago-heads. Buy it at your own risk.

Ely Hubbard

## Why Do People Go Solo? The Prodigal Son Falls Down



Single  
Bill Champlin  
Full Moon/Epic JE 35367

The Sons of Champlin to this day remain America's least known band *extraordinaire*. They were the first band in rock to utilize a horn section, which was before Blood, Sweat & Tears

and the Chicago Transit Authority. This San Francisco band goes all the way back.

But if you're interested in getting into this band that makes wonderfully light, synchopated, rock with a delightful and positive approach, don't pick up Bill Champlin's first (and I hope only) solo album. Try *Follow Your Heart*, *The Sons* or even *Welcome to the Dance*. But, I repeat, let this one warp on the record store's shelf.

Bill Champlin has always been a first rate keyboard man and that still shows on this album. Unfortunately his songwriting talents and arrangements are geared for those who will think he is a newcomer to the Top 40, pure cosmic fluff.

Of the nine songs on this record, seven sound like outtakes from Boz Scaggs' *Silk*

*Degrees*. So much so, in fact, that after three cuts, I went over to the turntable to make sure I didn't get the wrong album in the right jacket.

Only "Yo' Mama," and "Elayne" bear any resemblance to the expectations I had for this album. The Sons' roots were somewhere between the music of Buddy Holly, and James Brown with the harmonies of Crosby, Stills and Nash.

Actually, the more I think about it, probably Champlin is in nirvana on the Monterey Peninsula and a computer turned this garbage out based on data that was fed to it by a Top 40 radio station that believes hits are mechanically produced, not humanly created.

Larry Seiden

## Gilmour's Phony Floyd



David Gilmour  
Columbia JC 35388

To a certain extent this is supposed to be as satisfying as a new Pink Floyd album. *David*

*Gilmour* is about as directionless and vague as that sentence implies.

Marred by songs that sound closer to outtakes from *Animals* than trains of imaginative thought, Pink Floyd's singer/lead guitarist's debut effort fails to consistently capture any characteristics of the Floyd mystique, much less chart any break throughs of Gilmour's own.

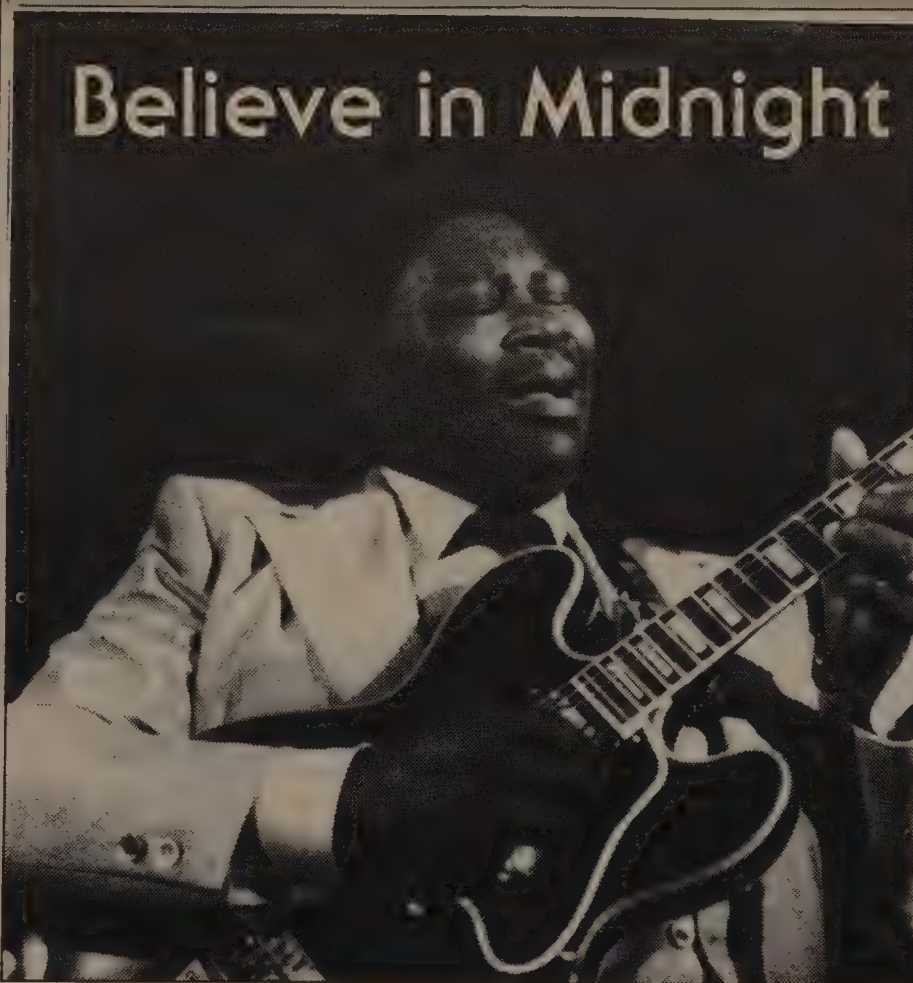
*David Gilmour* is not a 'concept' album, which leaves the guitarist too much room to drift. The music sounds like that of Pink Floyd, but, without meaning or drive. Cuts range from "Mitialis," a typical, but

bland Floyd sounding tune, to the meaningless narrative, "I Can't Breathe Anymore."

Maybe it's not all that bad. An occasionally *Who's Next*ish sounding rhythm line on "Snort and Sweet" is intriguing, and "There's No Way Out of Here," a song which should have been on *Dark Side of the Moon*, is fine if heard in that context.

Yet something is definitely missing. *David Gilmour* isn't really bad, but for a guy who hasn't recorded in nearly two years, it could have been much better.

—Bernard W. Louis



Midnight Believer  
B. B. King  
ABC AA 1061

By Larry Seiden

Still one of the greatest shows on this earth (with apologies to Ringling Bros. & Barnum) is a B. B. King concert. The man is master of the wince, wink and wriff. Unfortunately B.B.'s records have never come close to catching that magnetism. On stage it is hard to divert your eyes from his presence. On vinyl, his records are truly appreciated

(continued on page 21)

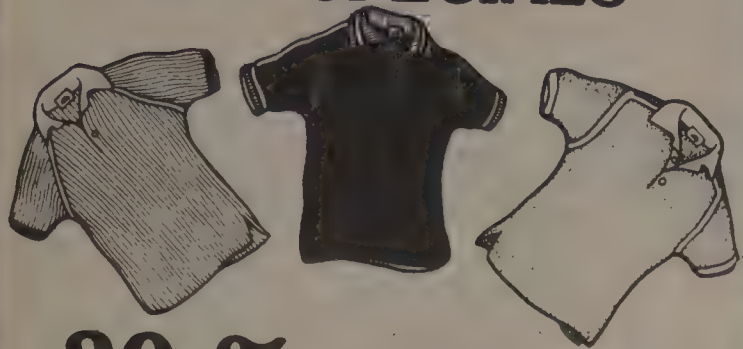


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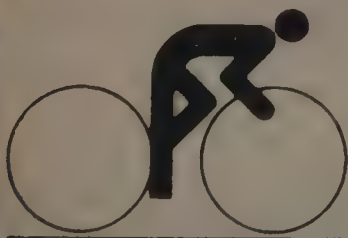
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# Leisure

## The Ultimate Mellow:

### Cruisin' On Lake Champlain

Looking for a truly memorable vacation week? Just head down the hill, past the lines at the Dairy Bar, past Church Street traffic, past King Street congestion, to the edge of shimmering Lake Champlain. If it's Saturday afternoon or Sunday, you'll see, calmly reposing at her berth, the Schooner Richard Robbins. And unlike the other boats around her, unless you happen to own one, she is available for your pleasure.

Every Monday morning since June, The Robbins has been slipping out for weekly cruises on the lake. Manned by the skipper, Neal E. Parker, a crew of four, and up to eighteen passengers, the schooner sails wherever the wind takes her. The days are long and lazy for those lucky enough to be aboard — reading, playing bridge or backgammon, or just contemplating the Adirondacks in the sun. The evenings, after the anchor drops, are for exploring the coves and historic villages along the lake, with ample time for a swim and gourmet dining afterward.

The fare aboard The Robbins is a highlight of the trip. Michelle Oliphant, cook on ship, ships up amazing meals with homemade bread and pastries, fresh fruit and vegetables, and even hand-cranked ice cream. And all of this is accomplished with a wood stove in the compact quarters of the ship's galley.

The ship itself has truly elegant lines, drawing admiring looks and being photographed by the other sailors on the lake. Trim and sleek, she is, nevertheless, very stable and smooth even in the choppy waters of Lake Champlain. A veteran in the waves, she was built in 1902 in Greenwich, New Jersey. The Robbins has been completely refurbished for the cruising trade, after being part of an oyster fleet in Delaware Bay: six double cabins and six single berths below deck provide very comfortable sleeping quarters for all passengers. The largest part of the trip, however, is spent above, lounging on the spacious fifty-eight-foot-long frame. Any feeling of claustrophobia is quickly dissipated as the vast freedom of sailing Lake Champlain sinks in.

Above deck after breakfast last Friday, the group aboard was getting down to serious relaxation on the last day of their cruise. With the schooner under way out of Malletts Bay, which required help from all hands to crank up the huge anchor and to man all the "sheets," the passengers assumed their well-rehearsed postures of repose. The most strenuous activity attempted was turning pages,

the predominant type of book being the thick, trashy paperback with a provocative picture on the cover. The sheer leisure of it all hung in the air with the grey summer haze.

It was an interesting assortment of people, ranging from a New Jersey filter-manufacturing company president in long pants, socks, and Hush Puppies, to a bearded *journaliste* from Montreal in a *tres, tres* little bikini. Overcoming a little initial discord, and perhaps, culture shock, a relaxed, cohesive group emerged on Friday. This development of a closely-knit community spirit in such an uncommon



situation adds an exciting and rewarding element to the trip. The same group of diverse people who knew nothing about each other on Monday were planning a party for later in the summer at Ed's house in New York and many had decided to head up to Stowe for the weekend when the boat docked.

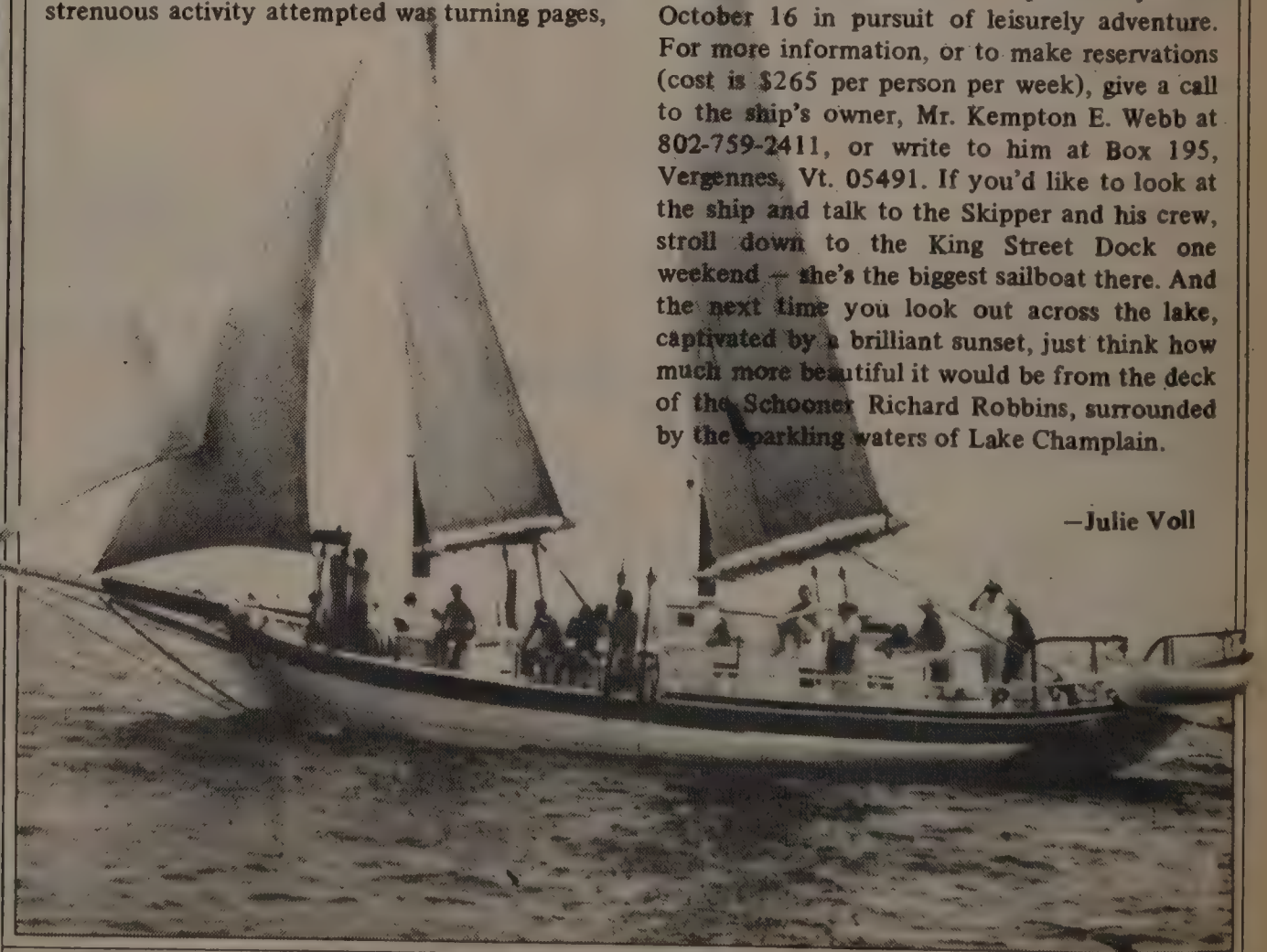
The afternoon found a spontaneous body-painting session in full swing, thanks to someone's pastels left on deck. When the chalk dust settled, Lucille, who looked like a Girl Scout leader, sported anchors on both arms in charming shades of sea green, and John had been transformed into a middle-aged Indian in war paint right to the top of his bald head. When a bottle of Chivas Regal appeared at three, the party took a different course.

The group was obviously content after a week of this relaxed revelry on board ship. Although one woman would have preferred a stricter itinerary and more shoreline sight-seeing, her shipmates were happy cruising with the wind and generally mellowing out.

The Robbins' crew contributes heartily to the success of the trips. Very low key and good-natured, Skipper Parker adds "please" and "thank-you" to directions for crew members Jeff Cohen, Bill Schwaneflugel and Ron Rost as they keep the ship sailing smoothly. Their lively horseplay and good spirits make it clear it's been a terrific summer on the boat.

But if you're still not happy with your summer, it's not too late to salvage it. The schooner will sail forth every Monday until October 16 in pursuit of leisurely adventure. For more information, or to make reservations (cost is \$265 per person per week), give a call to the ship's owner, Mr. Kempton E. Webb at 802-759-2411, or write to him at Box 195, Vergennes, Vt. 05491. If you'd like to look at the ship and talk to the Skipper and his crew, stroll down to the King Street Dock one weekend — she's the biggest sailboat there. And the next time you look out across the lake, captivated by a brilliant sunset, just think how much more beautiful it would be from the deck of the Schooner Richard Robbins, surrounded by the sparkling waters of Lake Champlain.

—Julie Voll





# Recent Cuts

## Atypical Southern



What If  
The Dixie Dregs  
Capricorn Records CPN 0203

What if the Dixie Dregs put out an album that was extremely diverse in nature, near technical perfection, but hard as hell to describe?

The new Dixie Dregs album, *What If*, is precisely all these things. Indeed, diversity is an understatement of this album's character. *What If* delves to encompass a wide range of musical genres, which keep the band balancing between keyed up jazz/rock tunes and easy listening songs that might serve as background music for a scenario set in the outer limits of the biosphere or deep under the ocean.

Clearly, the Dixie Dregs are not an ordinary "Southern rock band." Recently discovered by the Capricorn people, the Band is mutual friends of the Greg Allman Band, Dicky Betts and the Great Southern, and Sea Level, to name a few. Their recent concert in L.A. drew Carlos Santana and John McLaughlin into the audience. Their single lead guitarist and frequent classical riffs are quite dissimilar to the dual or triple guitar, rocking leads of the Allman, Outlaws, or Marshall Tucker. *What If*, when viewed from the fact that Chuck Levell's forthcoming classically influenced effort, may actually reflect a new Southern tradition in the making.

Although a vocal occasionally could be heard on their debut effort, *Freefall* (which didn't get too far off the ground financially), *What If* is purely an instrumental production, leaving the hypothetical message somewhat difficult to discern. The band frequently transverse from a decidedly electrifying uptempo jazz based sound into the mellower sounds of a classically based lead guitar and rhythm. Indeed, the band is apparently on the "odyssey" the second cut here suggests. The Dreg's collectively seem to be venturing into the realms of darkness, and then back again with a sigh of relief.

*What If* represents one of the strongest attempts at classical/rock/jazz fusion to date. Imagine a song with definite country overtones, a bluesy piano slipping into the breaks, accompanied by a hard driving bass and guitar; then listen to "Gina Lola Breakdown." This prompted memories of my last Dixie Dregs concert which I heard in a small club last summer. Their encore was a couple of Allman Brothers' songs, with the lead guitarist playing a perfect lead on Duane's old guitar. No wonder the Dregs have been receiving attention lately. In an age where nearly anyone with a gimmick and a good agent can become a pop star, it's nice to know that room still exists for unadulterated talent, and that there are people who recognize it. What if they didn't?

—Shana Schwartzberg

## C'est Garbage



ALIVE MOTHER FOR YA  
Billy Cobham, Steve Khan,  
Alphonso Johnson, Tom Scott

almost everyone of the almost 50 B.B. King albums suffer from. It is not that the blues are such a limited pastiche but that bluespeople seem to get stuck retaining the same feeling in each song. It happens to other artists too. Many of the jazz/funk/rock crossover musicians are caught up in the same unvarying sounds.

By changing the tempo of "I Just Can't Leave Your Love Alone" a whole new approach to the basic blues is achieved. Some creole crooning by the Sea Saint horn section proves the blues don't have to be dull to ring true. B.B.'s baritone can leave an audience mesmerized even if he sang "Frere Jacques." By eliminating the old 4/4, a little spunk is added. In fact it becomes an unbearably and unfortunately unmatched good boogie tune.

After almost 50 years in showbiz, B.B. stands as an institution. The man tours almost 300 days a year. On "Let Me Make You Cry A Little Longer," B.B. reflects on his long showbiz life and the cryin' shame feeling he brings to the song just makes you wanna hang your head and cry for the po' boy.

You know by now that I've

Columbia JC 35349

*ALIVE MOTHER FOR YA* prompts visions of George Steinbrenner. The album is strictly a financially motivated effort which, like the Yankees, bats barely over .500 strictly due to natural ability, not any sense of inward drive.

Remarkably, the striking feature of this piece is the liner notes. Remember Columbia's PR smeared "The Inner Sleeve" record jackets of 1972? Although the record company has restricted the propaganda to this album's artists, the tactic has returned, but this time on the album's back cover.

Try skimming this:

"We are in San Francisco, Fall, 1977. Present are drummer/guitarist Steve Khan, drummer Billy Cobham, reedman Tom Scott, bassist Alphonso Johnson and keyboardist Mark Sashin. There is an excited chatter amongst the players, each waiting the signal to begin.

"The five are in a rehearsal studio, several of them fresh from triumph at the Montreux Jazz Festival where a group of musicians, assembled under the aegis of CBS, blew the Festival apart (you can hear it on the Columbia albums Montreux Summit, I and II).

"It was a subsequent brainwave that suggested a touring group, similar in statue, but considerably smaller in size — why not a quartet of musicians who were recording for the CBS family?"

These are only the liner's first three paragraphs. The preceding 16 could be the written work of Phil Rizzuto under a pseudonym, or at least were written by a younger fan with Rizzuto's flair for unbiased commentary. Why anyone with the talent and widespread acceptance of Tom Scott would allow his name to appear under these conditions is not beyond reason, but truly is a disappointment.

When *ALIVE MOTHER FOR YA* inevitably reaches "the back of the discount rack like another can of beans" (Billy Joel), you might pick it up as an album to play when you suspect your stereo's needle is beginning to wear out. Might...

—R.F

been passed/ Through an awful lot of hands/ And all I have is what is left/ From ten thousand one night stands.

On the plus side give B.B. all the credit for the quality of this album. He never lets any of the songs speak for themselves. He powers them home with his compelling voice. The man was just meant to sing the blues. He has that rare talent to make a lackluster song like "Hold On (I Feel Our Love is Changing)" and through the artistry of interpretation turn it into a damn good give-me-one-last-chance number.

The songs thrive on the image of B.B., as a strong man who will always be there for his woman ("When It All Comes Down [I'll Still Be Around]"), "Never Make a Move Too Soon," and "A World Full of Strangers") and it is his voice that belies that power that keeps this man sane in the face of his women, who are always ready to hit the road. Of course, B.B. also yaks away through Lucille, and no Gibson ES 355 ever spoke so eloquently as Lucille.

*Midnight Believer* will please B.B. fans and a few new friends will be attracted to the contemporary sound of the same old blues.

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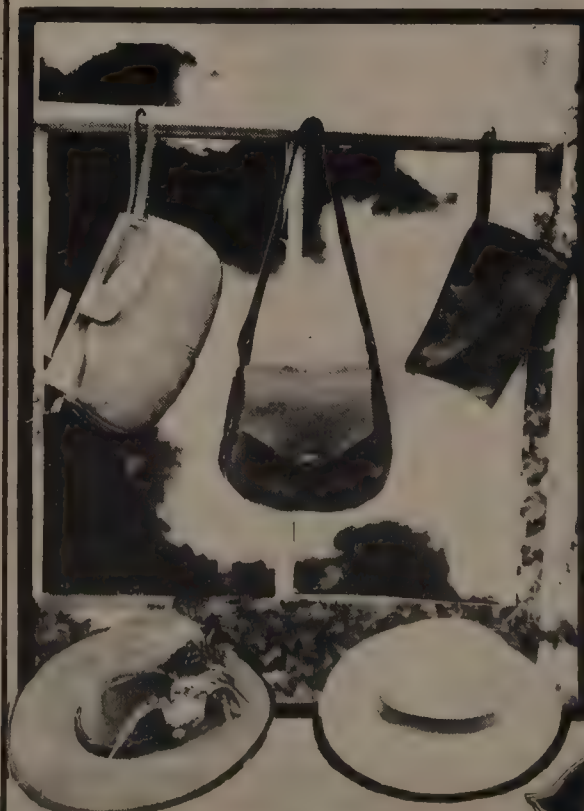
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## B.B.'s Blues

(continued from pg. 19)

but never seem to hit the turntable enough.

*Midnight Believer* is not a great album. But it comes close to being a very good one. If you close your eyes and start to imagine the robust man with the agile fingers caressing Lucille, at first gently, then firmly, finally stinging the stretched strings until they cry to be released.

To pull off *Midnight Believer*, B.B. teams with the Crusaders, who all had a hand in the production along with Stewart Levine. Much to their credit they didn't add too much of their jismo jazz trying to funkify the blues. But to their discredit, the arrangements suffer from the same old blues. With the exception of "I Just Can't Leave Your Love Alone," with its uptempo New Orleans gumbo horns and "Ha-chi-cha-cha" chorus, there is an annoying sameness to the rest of the album that is exactly what



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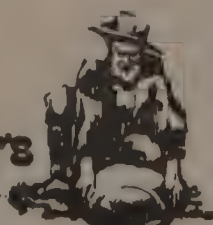
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## Cyn Flicks

### Let It Be: Sgt. Pepper's Isn't THAT Bad



No, this isn't a Burger King ad.

What happens when you mix Peter Frampton, the Bee Gees, disco music, typical seventies glitter, a movie camera and classic songs by John Lennon and Paul McCartney? A handful of AM hits, and a movie lacking dramatic excellence, but nonetheless entertaining, *Sgt. Pepper's Lonely Heart's Club Band*.

The film contains very little dialogue, and the plot is simply the literal enactment of dozens of Lennon/McCartney songs. This mode proves to be optimal for this movie since it places minimal demands on the super rock stars' acting ability.

The predominately musical soundtrack, which is about the only reason people would show interest in this film, is fair. Although the Lennon/McCartney songs were not written for disco, they fared the transformation admirably well. Any of the songs' symbolic meaning was omitted in this movie's interpretation, as quite often, the 60's air of the lyrics clashed with the 70's style of the film. "Lucy in the Sky with Diamonds," for example, fell even below the Elton John version, while others, such as Earth, Wind and Fire's interpretation of "Got to Get You Into My Life" actually made the Beatles' version seem musically inadequate.

Sgt. Pepper's proves that Lennon/McCartney era songs can stand up to nearly anything, including a typical intellectually degrading, yet somehow amusing, rock and roll flick.

—Alex Eschenbrenner

### Revenge Was Never So Silly

This had better be the last Pink Panther film. Not that the comedy and humor have worn thin on the fifth time around, but viewers will begin to confuse what happened in which Pink Panther episode.

In *The Revenge of the Pink Panther*, Peter Sellers is the incomparable bungler, yet seemingly immortal, Inspector Clouzot. A master of disguises, Sellers trips, stumbles, and falls his way into every movie-goers' funny bone. One never knows what he will look like next: Toulouse-Lautrec, transvestite, Swedish fisherman, or Chinese coolie.

The plot is simple. Phillipe Douvier, a French businessman dealing in heroin, needs a show of strength. So he hires scores of assassins to bump off Clouzot. After two failures, it appears that Clouzot has been done in at last; but no, Clouzot lives on to seek revenge!

Back on the screen to join Sellers is Herbert Lom as Inspector Dreyfus, who had been driven mad by Clouzot. Dreyfus is released from a mental hospital to hunt down Clouzot's "killers," when he would rather reward them. Clouzot's manservant Cato (Burt Kwouk) is a karate-chopping fumbler who at one point opens France's answer to Suzie Wong's Pleasure Palace. Robert Webber is a straight-forward bad guy as Douvier, and Dyan Cannon, as his secretary Simone Legree (sic!) is entertaining, though short on laughs.

The spilled paint, errant bullets, broken windows, and fireworks culminate in Hong Kong. Sellers gives an hysterical rendition of "The Godfather" which makes Brando look like a shrivelled prune! Of course, the cops capture the crooks, Clouzot is decorated and one wonders if Hollywood will try to milk a sixth fortune from this old Pink Beast.

The humor is at times trite and vacillates between low-key puns and wild slapstick. There's plenty of action and color — the perfect movie to take the wife and kids to. You guys and gals out on your first date will dazzle at the romantic French settings and the laughter will help you break the ice.

Curtis Haynes



## On Stage



Allan Felix (Ray DeMattis) tangles with his fantasies.

Woody Allen is alive and well, but unfortunately not living nearby, so we'll have to settle for the St. Michael's Playhouse production of his autobiographical *Play It Again, Sam* for our dosage of his zany humor. It's not even that hard to swallow, despite apprehension about anyone else trying to fill Woody's shoes.

Ray DeMattis does the job admirably, taking the leading role of Allan Felix, abandoned by his wife Nancy (Judith Reagan), and forced to confront his numerous insecurities and fantasies while resuming the dating game. Unlike Woody's nervous, neuroses-ridden characterization, DeMattis comes across more like a clumsy teddy bear who would arouse the mother instinct in any woman.

Richard Patrick-Warner, as the natty executive immersed in work and oblivious to the affair right under his nose, generally comes on too strong throughout the play. A bit more finesse and less shouting into the telephone would make him much more believable and easier to watch. Cynthia Neer, as his "perfect corporate image" wife, is almost

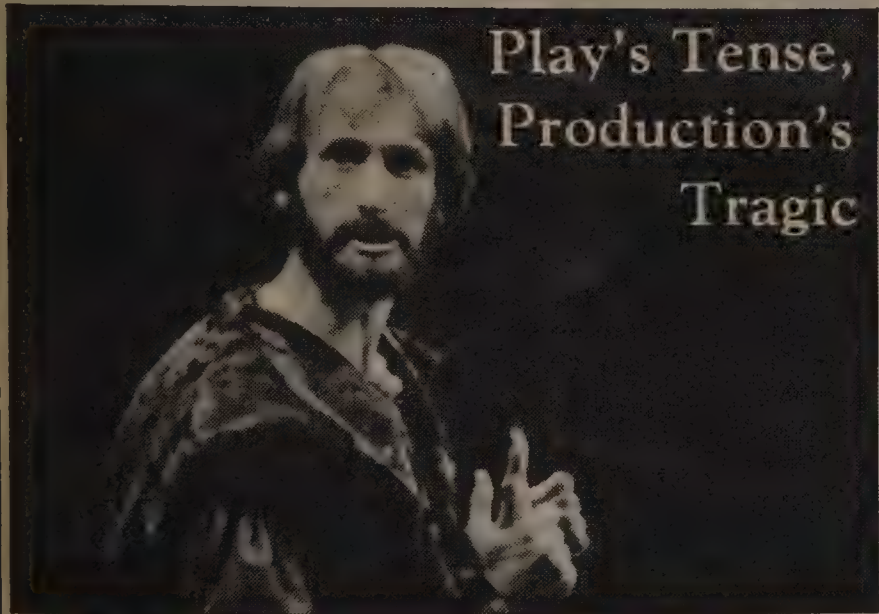
too perfect — she says she is neurotic, but it sure doesn't show.

The other women of his fertile imagination who stroll through the scenes are marvelous. Judith Reagan and Denise Correa each handle their roles with flair and sophistication. Correa also did the costumes and came up with some amazing sixties' garb of psychedelic dresses and white go-go boots. As Felix's ultimate fantasy however, David Emge as Bogart is superb. The physical resemblance is astounding, and as he coaches Felix's moves on Linda, he draws some of the biggest laughs of the night.

The setting and lighting by Bill Neuert are excellent, smoothly aiding the passage of the dreamlike characters with numerous hidden entrances and exits cleverly built into the apartment set. The tight timing and smooth blocking are evidence of Margaret O'Brien's capable direction of the entire operation.

Woody Allen's bright comedy is always good for a refreshing break and this production of *Play It Again, Sam* is no exception.

—J. Cilley



Iago (Time Winters) commands attention.

Tragedies are more difficult to stage than comedies as the 20th Anniversary Champlain Shakespeare Festival will attest. After a thoroughly enjoyable performance of *Twelfth Night*, *Othello* is a mild disappointment. A pallor seems to hang over the play from the beginning, and it is not until the second half that this production achieves a professional polish. The opening scenes are painfully slow, without much movement from the actors. The action gradually picks up and the play gains a cohesion which the audience appreciated.

*Othello* stands with *Hamlet*, *King Lear*, and *Macbeth* as one of Shakespeare's great tragedies. The play created a high concentration of emotion and has its share of violence. Othello, a middle-aged general, a Moor in the service of Venice, becomes so incensed with jealousy through the trickery of the sinister Iago, that he kills his young and innocent wife, Desdemona. Iago, angered at not being chosen as Othello's lieutenant, plots revenge on Othello and his lieutenant Michael Cassio. Iago, pretending to be loyal, convinces Othello that Desdemona has committed

adultery with Cassio.

Time Winters gives a commanding rendition of Iago, one of the most coveted roles in all Shakespeare. Ray Aranha as Othello powerfully portrays the disintegration of a noble and confident leader into a trembling, pathetic dupe. Aranha has a rich voice and his vivid facial expressions produce several passionate moments.

Greg Patnaude gives a strong performance as Cassio, and Nancy Siddons-Daniels is an appealing Desdemona. Robert Putnam plays a lively Roderigo, Iago's fall guy; Julia Brothers is solid as Iago's wife, Emilia; and Neave Rake is colorful as Bianca, Cassio's mistress.

The lesser characters are not developed as it was Shakespeare's intention to focus on Iago, Desdemona, and Othello. One of the three is almost always on stage and the viewer is ever conscious of the tensions involved: the intrigues of Iago, the illusion of Desdemona's adultery and Othello's vacillating perceptions of what is really happening. If the first half becomes more lively, this could be a first rate production.

—Tom Daniels

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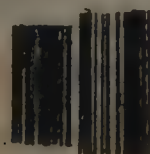
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"We're madly in love," says Lattie.





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Come quit their barren lands  
And leave them on their hands  
'Twill make you great amends  
to Rutland go.

# UVM Moves to Rutland!!

**Thomas Rowley**  
Irate UVM President Lattie Coor announced today that the University of Vermont will open its doors in Rutland this fall. "I'm sick of living in Burlington," Coor said. "And this town has been living fat off the University for far too long. I want to go to Rutland where we'll be appreciated."

Coor was optimistic that the University would take shape on the present Rutland County Fairgrounds. "UVM students like the outdoors, so they can sleep in tents for a few years until dorms are built. I anticipate no housing shortage."

"This move will save the University and the state of Vermont millions each year. We won't have to bribe the Medical Center Hospital to take care of the Bishop's House, and we won't be operating those expensive Frats and Sororities."

For the first year in Rutland, Coor will stay in the home of portly Rutland Mayor Gilbert Bodnick. "We all have to make

sacrifices," Coor explained. "But the advantages are obvious: 1) the climate in Rutland is better than Burlington (by 2 degrees a year); 2) there are more bars per square foot; 3) the ski slopes are half an hour closer."

Coor also mentioned that Rutland does not have a Pyramid Mall threat. "If Pyramid were built, the UVM students would spend all day shopping and would have no money to buy alcohol or bribe professors."

Burlington Mayor Gordon Paquette could not be reached for comment, but sources close to the Mayor reported that he was overjoyed.

"After nearly 200 years of student-town friction, those bums on the hill finally got the message. UVM can move to New Jersey," one source spouted. "Now we won't have these wild orgies, drugs, drugs, drugs, rapes, traffic congestion, and crowds on Church St. all day Saturday. A few merchants may go out of business, but so what? As long as we get rid of those long haired faggots, their

prissy, horny girl friends, and those perverted professors, I think we're doing Burlington a great service!"

No immediate plans were announced for the remaining UVM buildings, but two rumors have been circulating: (1) sell them to the Burlington Slumlord's Association; (2) turn the dorms into a topflight nudist colony (i.e. no real change).

"I don't care what happens to those buildings," croaked one local alderman. "So long as they start paying property taxes, and let me take a whirlpool bath in the gym."

And what of student reaction on the Rutland move?

"I think it's great!" smiled Jake Orf, UVM Student Association President. "We'll turn Rutland into a party paradise in no time. It

means I'm that much closer to my cocaine connection in New York, and I hear the town girls are real easy!"

Sally Cumquat, head of Tri-Delt sorority, was less optimistic. "I don't want to freeze my butt this winter! Rutland compared to Burlington is like Genesee compared to LSD! Besides, I'm a psychology major and there are plenty of weird people in Chittenden County. (Not to mention that I'm having an affair with a local bank president!)"

Coor closed off his press statement by saying, "The Vermont Legislature screwed my University last session, they told me I could go to Hell. Well, I'm gonna do the next best thing: UVM and I are going to Rutland!"



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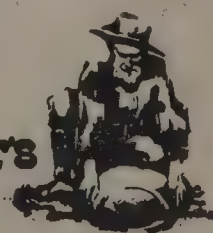
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BY JOHN SMITH

Everyone today claims to be able to "do it better," but the truth is they can't.

"The only way to improve sexual performance is to make yourself over: get cloned!" says Dr. Duro Cell of Middlebury College.

Dr. Cell reports that male clones last an average of five hours longer, "enough to satisfy the most frigid female" — and female clones are very loving and supportive. Clones tend to be much less aggressive than their originals: male clones do not beat females, and

# Clones Make Better Lovers

female clones do not bark orders in bed.

The big advantage of a clone-lover is that they cannot reproduce so no birth control precautions are necessary. Clone-lovers are also very popular among homosexuals and narcissists (Go F— yourself!)

Dr. Cell offered one word of caution: "Never let a clone couple sleep together, the bio-rhythm feedback will short-circuit their

brains!" The cloning process is relatively inexpensive depending on where you go. A doctor will charge about \$50, while Woolworth's has a \$22.95 special which takes only five minutes.

According to Dr. Cell, clones have been around since history began, and there may be as many as a billion clones on the earth today! Proof? Whites, blacks, and yellows all say of one another, "They all

look the same to me!"

Dr. Cell also gave a preview of his latest book, "Clones I Have Known," including such luminaries as Henry Kissinger (how else can he be in two places at once), Cheryl Tiegs (what a pair!), the Smothers Brothers, Ted Kennedy, and, of course, Lee Majors.

# Moons Mob Montpelier

BY HENRY HUDSON

It was supposed to be the First Annual "Moonlight in Vermont Contest" — just innocent boys and girls pulling down their pants and exposing their bare behinds. But before the contest was through, the State House lawn witnessed one of the strangest demonstrations in Vermont

are offering jars of soothing vasoline to bruised and battered Mooners. Upon hearing of the offer, one Mooner winced, "Amen-er-A Moon to that!"

Later, one Moonie commented that "Mooning" in humans involved two buttocks ("These things travel in pairs") whereas the



history.

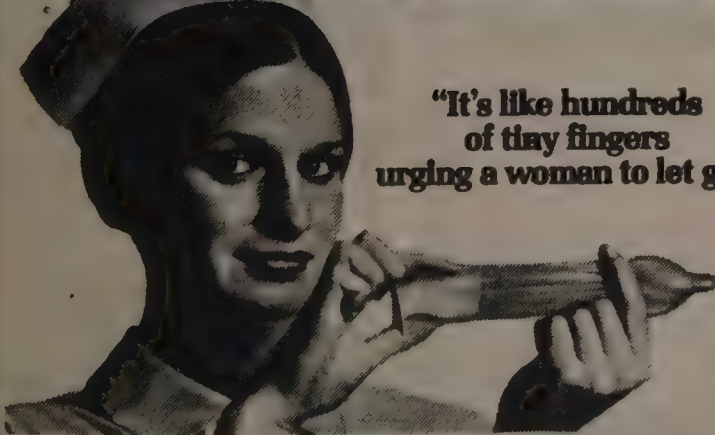
It all started when the third contestant in the women's division, Fanny Abare, was showing off her luminous twin lumps. There was a sudden loud crash and in marched the followers of Rev. Sun Myung Moon, protesting that "Moonies" were being discriminated against.

As a gesture of conciliation, the Moonies

Unification Church believes in oneness. "There is only one big Moon and that's our founder and spiritual guide, Sun Myung Moon."

One contest judge tried to explain the difference between "Mooning" and "Moonies," but to no avail. In no time, creamy cans became black and blue beaten buttocks. Police were called in and the Unification Churchers fled.

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# Partially Decomposed Student Found in Fridge

BURLINGTON — A bizarre disclosure has rocked the normally placid and serene University of Vermont campus. A partially decomposed coed was found in a closed refrigerator on the third floor of Terrill Hall on the University of Vermont campus.

The body of Lucinda B. Provendor, 19, of North Tonowanda, N.Y., was

discovered by Ben K. Miller, the University supervisor of inventory, as he made his usual summer rounds surveying the University's equipment. Terrill Hall is the home of the UVM's Home Economics department.

According to a spokesperson for the University's Public Relations Office, the incident is both tragic and

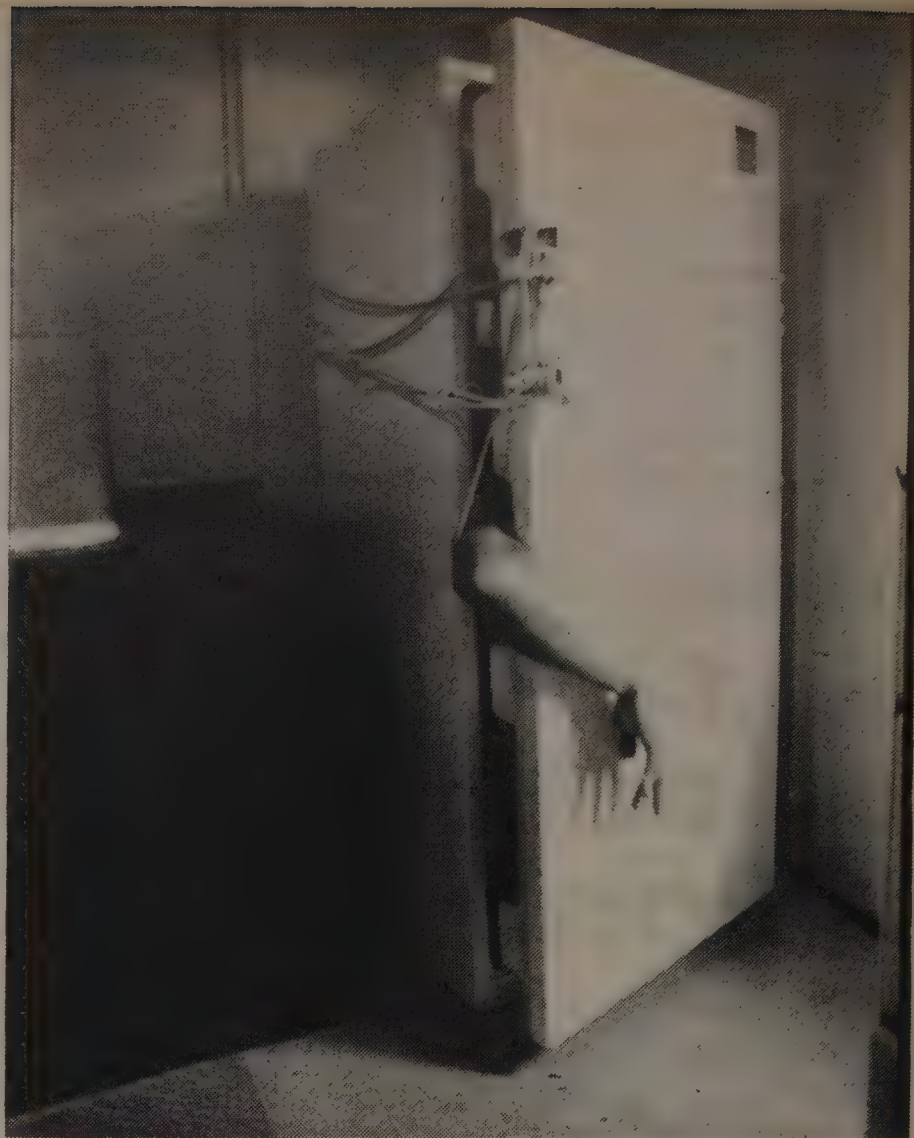
isolated; "that whole cramming into refrigerators fad passed by years ago."

It is true that students used to jam themselves in massive numbers into telephone booths and the like, but no one was ever heard to attempt a solo effort.

Ms. Provendor was a sophomore Home Economics major. According to a secretary in the office of Home Economics' director Raymond Cowles, Provendor was last seen in her Basic Fundamentals of Nutrition class. The class had been preparing souffles in laboratory. The same laboratory where the coed was found in the refrigerator.

A spokesperson for UVM Security was puzzled as to how the young woman could have gotten in the refrigerator.

The only other contents of the refrigerator was a half-baked souffle and a box of baking soda, which



masked the odor and probably was the reason that the body was not discovered for such a long time.

A fellow classmate of Provendor's who did not wish to be identified, told the Vermont Enquirer that Provendor was not well-liked and "couldn't

cook for shit."

Provendor lived on UVM campus in the Simpson Hall. When the Vermont Enquirer went to her room on the fourth floor they found over \$56 worth of unreturned bottles. Her nextdoor neighbor in Simpson, Marylou Fennel, when contacted at her summer residence on Cape Cod, was not surprised to hear of Provendor's death. "She was weird. I have nothing more to say, just plain weird. You know she wore the same clothes everyday, just a pair of blue jeans and a Hoss Cartwright t-shirt."

Ms. Provendor's body was discovered in the above outfit. Police report no sign of sexual abuse.

Ms. Fennel elaborated "Who is going to touch a 180 lb. girl with eczema?"

Due to the Buckley amendment, University officials were loathed to say anything about the deceased student.

## LSD Fights Tooth Decay

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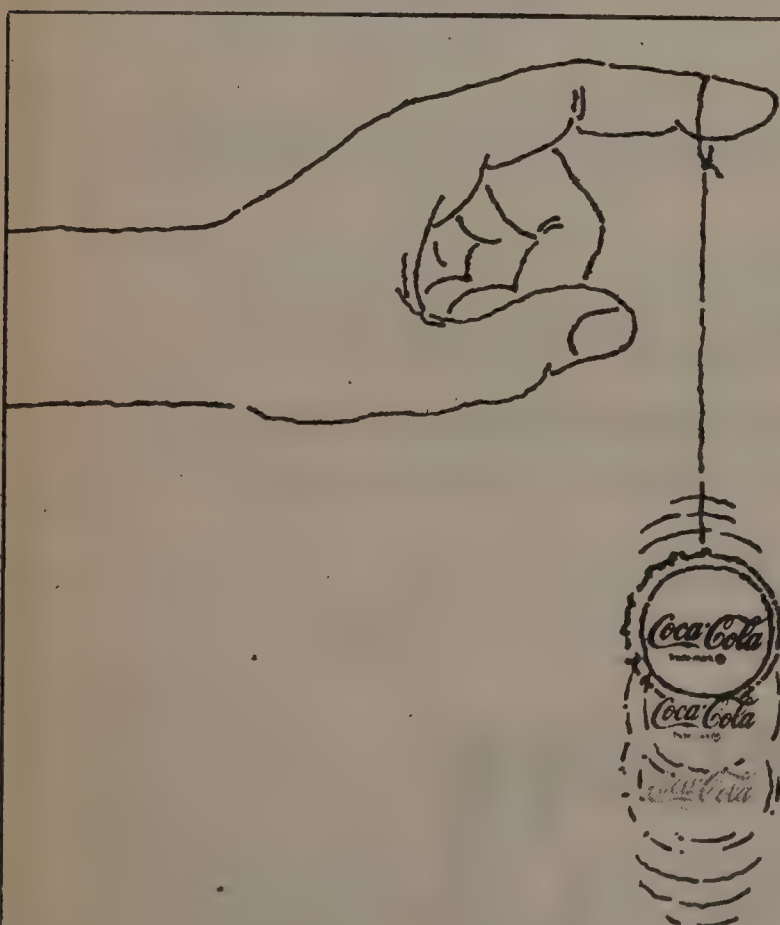
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## Exclusive ENQUIRER Photos

# Aliens Walk on the Face of Earth

Clem Phillips, a 33 year old brick layer from Farnsworth, Nebraska, and his wife, Edna, claim they saw a bonafide unidentified flying object (UFO) land in the A&P parking lot Sunday, July 30.

"It was nothing like we'd ever seen before," said Clem. Although Edna was trembling and in tears throughout the Enquirer interview, she did say "it was nothing like we'd ever seen before."

The two say they saw a large frisbee shaped object the size of three dump trucks land in the parking lot. "There was lots of sparks and stuff, all over, and God what a light from that thing," said Clem. "We thought Jesus was finally come to save us." "My, there was lots of sparks and stuff all over, and..." said Edna. "Shut up," said Clem.

Afterwards, according to Clem, "Four things got out that looked as if they crossed a steer and a chicken. They were



surrounded with an eerie orange glow." Then, they all walked over to the A&P. "Looked as if they were going shopping," said Edna.

One of them then slapped the other in the face, "if that's what ya call it," said Clem. The others turned and "sort of floated" over to the others. Then, a fight began. "Jumpin' Jesus," said Clem. "You'd think they was trying to kill each other." They finally stopped fighting two hours later. Then, the really weird thing happened.

"Yup, one of 'em walked over to a tree and took a piss right there," said Clem.

Clem and Edna then ran back to their homes and within minutes, the local and state police arrived on the scene and cordoned off the area. "The lieutenant looked just like Telly Savalas," said Edna. "Shut up, Edna."

The Enquirer has learned the urine sample was lifted off the pavement by NASA space officials, however, NASA declines comment on the matter. The Enquirer has also learned that NASA feels the extraterrestrial urine could be a link in some evolutionary chain.

Be that as it may, the Phillips' lives have changed a great deal. For example, Clem and Edna were guests of honor at the opening of "Close Encounters of the

Third Kind" and "Star Wars." The mayor of Farnsworth, E. Lef Laibey, explained to the Enquirer, "well, hell, Clem and Edna know these guys, why shouldn't they be guests of honor?"

Needless to say, Clem and Edna are overjoyed at the notoriety they've received. "It is," they claim, "an experience we'll never forget." Clem and Edna want all Enquirer readers to know that out of space

visitors are not all that bad. In fact, they've started an Enquirer "I'm a space visitor meeter club." Write to Clem and Edna in Farnsworth for more info. Include your \$25 registration fee.

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# Pyramid Mall Wins Approval

WILLISTON — Officials for the New York-based Pyramid Mall Co. cracked open a case of Dom Perignon champagne today to celebrate the final approval for construction of an 82-store shopping mall in Williston.

The District 4 Environmental Commission granted Pyramid an Act 250 land-use permit despite speculation that it wouldn't because of questions raised concerning air and water pollution problems. The three-member panel thus ended nearly a year of hearings which assessed the legality of such a construction project by viewing it through the ten requirements as outlined in

Act 250.

Pyramid official Gary Roger, toting a magnum of the 1969 French champagne shortly after the decision, approached the panel's chairman, Duncan Brown, and emptied the bottle's contents onto Brown's head, exclaiming, "We never could have done it without you, Rogg, ol' buddy!" Roger then handed Brown what appeared to be an airline ticket and a brown manila envelope.

The apparent joy which was in evidence at Williston's Central School, site of many — and the final — hearings, was not in abundance in other parts of the county.

In Burlington, Mayor

Gordon Paquette was said to have launched a model of the proposed Church Street Mall off of the roof of City Hall smashing it into tiny pieces all over Church Street. Officials for the Mondev Corp. were seen carrying gasoline cans into their underground mall, also on Church Street, as an apparent effort to collect the insurance money they would receive should a fire break out in the Burlington Square Mall.

Rumours swept the streets around Taft's Corners, the hub of Williston, that Pyramid officials had bribed key

political figures in the state to facilitate their efforts in seeking approval. A number of those officials who allegedly received payoffs could not be reached for comment as they were all attending a political convention in the West Indies.

The other officials the Enquirer tried to contact were either in conference, on vacation, on another line, at lunch, too busy, or simply not available, according to their secretaries. One Enquirer reporter, when he tried to attend a meeting of the Williston selectmen, was

knocked unconscious as he entered the Town Hall and awoke later on sprawled out on the Hall's parking lot.

In Washington, Sen. Patrick Leahy, D-Vt., backed down from his proposal that Pyramid construct a mall in Burlington rather than in Williston and said he would have to evaluate the Environmental Commission's decision, refusing any further comment. Leahy then boarded a Pan Am jet after his brief news conference which was held at a Washington D.C. airport.

## Burlington Crimelights Cause Cancer

BY GORDON AILES

Those orange glowing sodium lights of downtown Burlington cause a rare form of skin cancer, a recent study by two University of Vermont physicians has found. Dr. L. X. Ray and Dr. Ray Diation reported that Burlington has more than its fair share of mutants and pointed to the bright lights as the culprit.

"The sodium lights have the same effect as a micro-wave oven," Dr. Ray explained. "The molecules of flesh are disrupted and change color, sex, and



religion." "I would caution anyone going Downtown after sunset," Dr. Ray added. "Youngsters will stunt their growth and adults will grow lumps. Housewives are extremely susceptible to the lights."

Is there a cure? "Just one," Dr. Diation said. "Alcohol."

"We like to live dangerously in this town," one alderman said. "Either we get crime or cancer, but not both. Take your pick."



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"I just adore him," said Baba A. Snelling. "he's such a leader, such a tower of strength, such a president of UV. 1."

Baba spoke to **Enquirer** reporter Ink Sipton in an exclusive interview last week. Ink picked up on rumors that Lattie and Baba had been seen carousing around town in Lattie's luxurious option-loaded Honda CVCC. Ink spotted the secretly love birds in the Windsor lounge, closer than this — holding hands and guzzling Schaefer's cheek to cheek.

"Lattie is such a powerful man. Just think — his policies and academic decisions affect the fate of over 8,000 young adults before they enter the job market."

Ink asked Baba what she found physically attractive about Lattie. "Oh, it's the way he moves his mouth when he talks. He always opens it much too wide for what comes out of it. I just love that. Also his shoes, they are so stimulating. Just thinking of those presidential toes inside those shoes, oh, I can't

## An **ENQUIRER** Exclusive:

# Baba Says, "The thing that really turns me on about Lattie is his ability to cry."

describe the feeling I get." At this point Baba took a long drink from the bottle of room-temperature Schaefer in front of her. Baba just loves a nice bottle of warm Schaefer after a long day.

"The thing that really turns me on about Lattie is his ability to cry," said Baba. She told the **Enquirer** she loves all men with power, like her husband, but that Lattie is special because he "has another side, a human side more compassionate than anyone else. I remember when he came over to my place after Senator Clark came to speak on Africa. A student, obviously one of the ones Lattie's policies and philosophies on life didn't reach, a low life anyway, had asked him about UVM endowment money in South Africa during the question and answer period. Well, Lattie broke right down and cried in my arms. I was never so touched. He told me it was the first time

he'd ever been caught off guard by an inferior, you know. And he said he'd learned new respect for students. He was amazed at the guts the kid had to stand up and ask him, Lattie Coor, president of the University of Vermont, a question so controversial. Then he cried again. Oh, I was never so touched."

Baba said she has no plans to marry Lattie, for the simple reason that her present husband, Governor Richest Snelling, was more powerful than Lattie. "Why give up all that power and money for a little compassion from a Kansas boy?" Baba told the **Enquirer**.

As for his part in the situation Lattie has little to say. He told the **Enquirer** any rumors of an affair between Baba and himself "were just not in the ball park." He said he respects the Governor and his wife and "would not in any way want to tamper with the delicate political

relationship he and the enjoy a few warm Governor had by taking his Schaefer, and each other's wife out on the lam." company. And I mean close

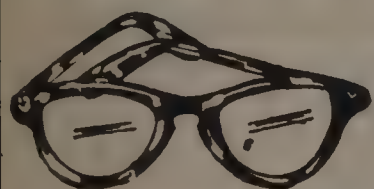
But **Enquirer** photos have company. They sit on shown Lattie and Baba at opposite sides of the table, the Windsor more than but I can tell by the look on once. "More than six times their faces that their knees in the last seven weeks I've are touching," said **Enquirer** seen Lattie and Baba photographer F. Horse waltzing into the Windsor Blatt. on a Saturday night to

## "Pot Made Me Pregnant!"

"When the doctor told weed-with-roots-in-Hell me I was going to have a would do me in!" baby, I didn't believe it. I Miss Mooper mentioned hadn't slept with a man in a the possibility of an year," says Miss Martha abortion but said she would Mooper of East Corinth, have to sell a few pounds of Vermont. reefer to raise the money.

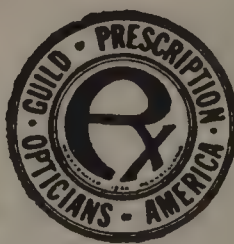
"The only thing that But Miss Mooper said she could have done it was the would call the baby Mary marijuana I lived on to get Jane if a girl and Boris if a me through the winter. I boy. smoked it, ate it in salads, Boris? "That's right," made marijuana tea, sniffed Martha said. "If I got it, and shot it into my pregnant from pot it had to jugular vein. Why I should be a Communist plot." have known that

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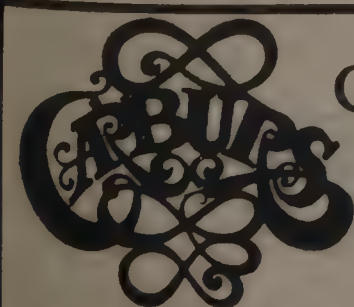
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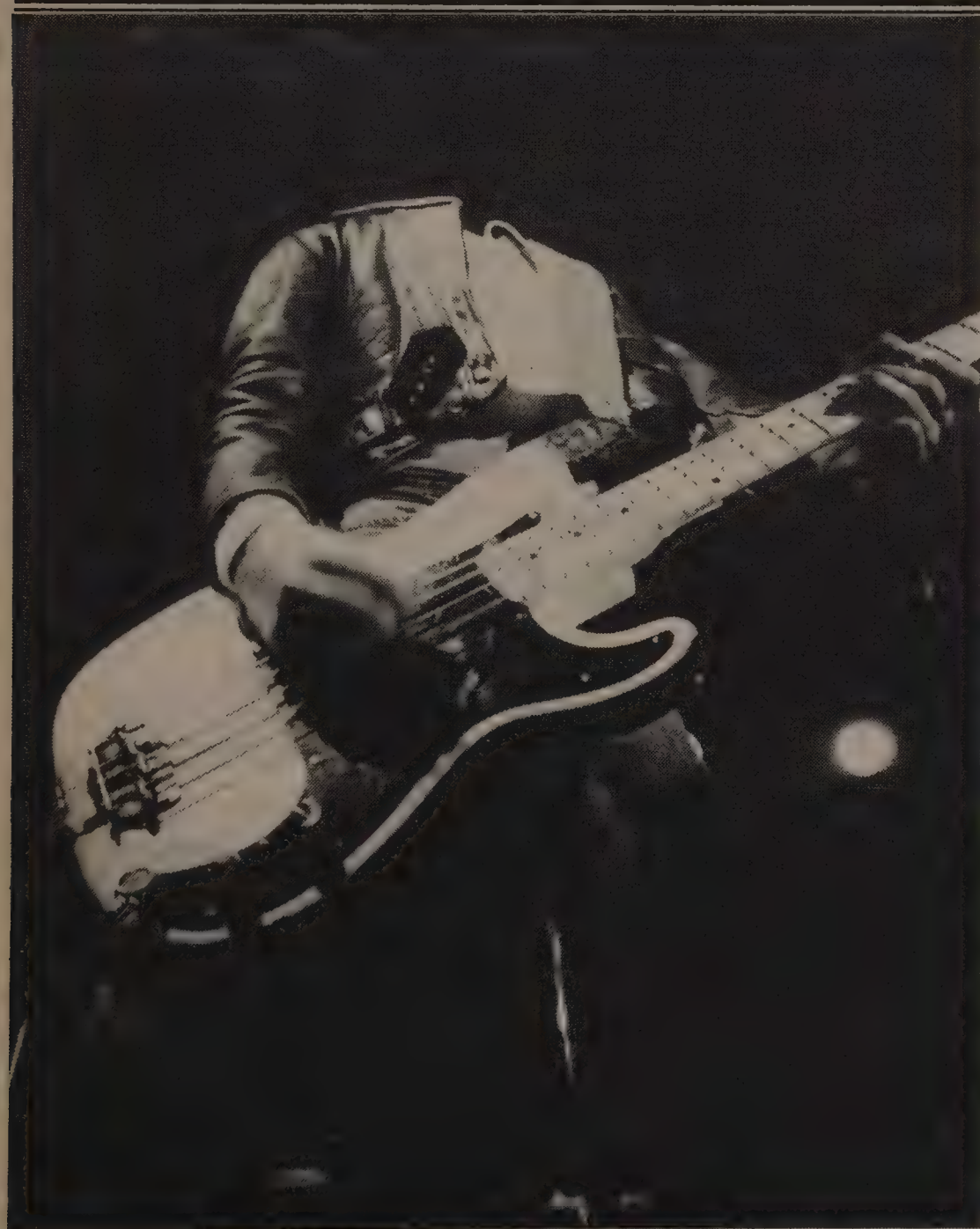
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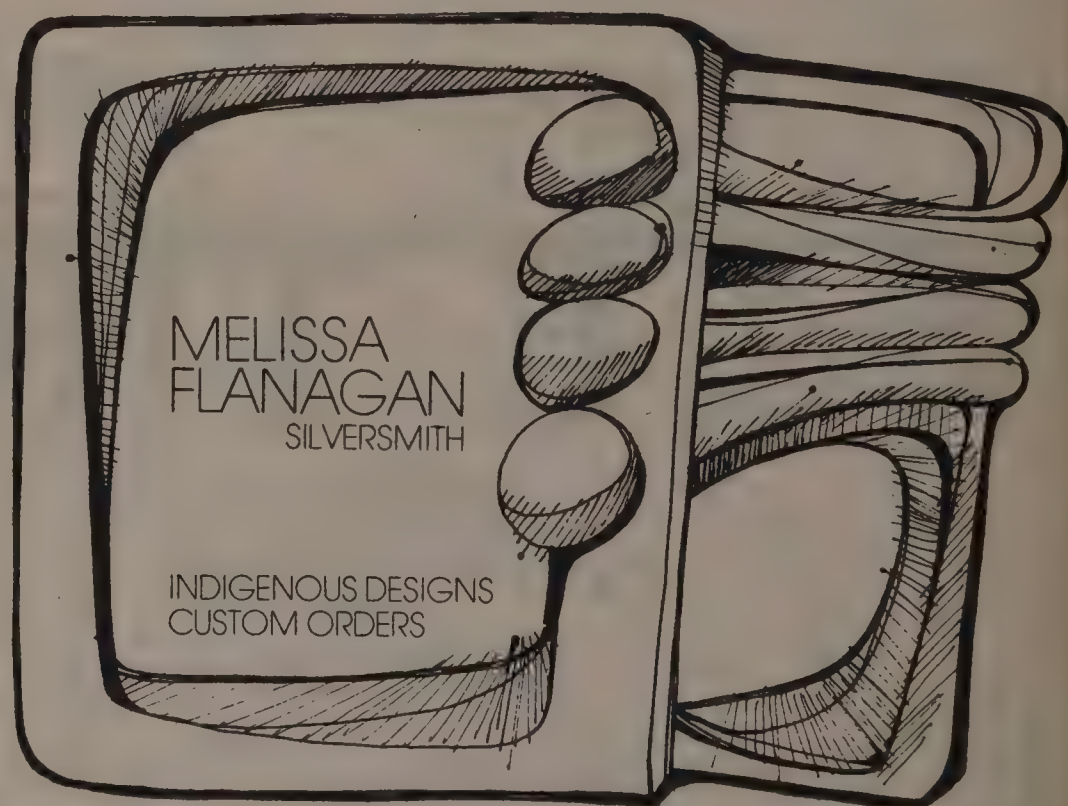
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## Johnny No-Mind and the Brain Dead Band Roll Into Town

"Neat, keen, and an American teen's dream," is the way Rolling Stone characterized punk phenom Johnny NoMind and the Brain Dead Band. Rock idol NoMind and the BDB will wind up their current white-hot North American tour with their long awaited appearance at Burlington's Memorial Hall on September 31.

Johnny NoMind, leader and spiritual advisor of Brain Dead, first achieved national and international notoriety when he decided to transcend his traditional punk trappings and had his entire head surgically removed to coincide with the release of their first single, "Three Bricks Shy of a Load."

Although it was considered a medical impossibility for a human being to survive without a cranium, NoMind brushed aside warnings from the medical profession as well as criticism from the press who accused him of sensationalism. "Who needs a noggin when you got Rock and Roll?" NoMind countered.

Then, in the most generous and selfless gesture the music world has seen since Elton John donated his Pinball Wizard shoes to the Rock and Roll Museum in Cranston, R.I., NoMind presented his head to the people of Burlington, Vt.

"It was the least I could do for all the boffo folks in Burlap," Johnny said, choking back a tear. "I mean... living in this town must be tough, tough, tough, tough, tough."

According to Mayor Paquette, the City of Burlington was "pleased shitless" with the gift. Plans are

underway for the construction of an all-weather glass enclosure in Battery Park to house the priceless trophy. The display case will include a revolving pedestal with NoMind's noodle singing the Brain Dead best in quad while synched with an assortment of Day-Glo strobes.

"This is really going to be a fab tourist attraction," the Mayor said. "It may be enough of a shot in the arm for the downtown area that we can dump that crappy Civic Center idea."

If crowd reactions during the rest of the tour are any indication, Burlington could be in for a high old time Friday night.

While Rolling Stones, Zeppelin, and Who fans are content to throw firecrackers, frisbees, hats and shoes on stage, Brain Dead fanatics aren't happy until they see some heads roll.

Several survivors of a frenzied self-decapitation session during a Brain Dead concert in East Jesis, South Dakota are reportedly in sound condition and enjoying their scalpless state.

"Hell," one survivor quipped, "I haven't felt this good since I started smoking pot."

So if it's a good time you're after, get out and get down at Memorial on September 31.

And remember: "Dead Heads, NO. Brain Dead, YES."

## THROWING UP!

If you're tired of eating in "ordinary" restaurants (none, of course, are featured in "Spotlight"), then your tastebuds will be scintillated by the coruscating culinary delights at Burgerreha. The newly opened Four Season (heated in winter and air conditioned in summer) Inn is a striking blend of gothic and modern American design nestled in rustic Williston at the mall.

Innovation and imagination are the keyword for both decor and fare at the inn. One might believe that the great American Master, Norman Rockwell, dined here and was inspired to paint the cheeseburger and fish, fillet murals that adorn each intimate wood grain plastic booth. Classical dentist office music, flush toilets with padded seats, and woodsy rhubarb scented toilet tissue are other features designed for the most in atmosphere. Furnished in the tradition of the Black Cat and Durf'n Burf, the inn will no doubt attract the intelligentsia of Burlington's gourmet population.

The menu offers sumptuous entrees from 48 cents to \$1.49. Each is delicately prepared by trained chefs at least two hours before it reaches your table, and served by waiters elegantly dressed in burnt orange hotpants with fuchsia tops. The wine list features wines not found in any other

Burlington restaurant — included are Ripple, 1986; Bali-Hi 1981; and North Avenue Liebfraumilch 1978.

From a long list of house specialties, we chose three dishes. The vegetarian special was a superb dill wrapped in a hot dog roll with mustard and tomato catsup. The fish dinner included deep fried Vermont style carp and sucker fillets covered in Winooski River Sauce. The Big Rrhea boasted two fillets of top ground chuck within a sesame seed roll, topped with imported whey. All three were well prepared and the portions were more than adequate. Also, Doggie Bags (similar to those found on airlines) were provided gratis to all who ordered dessert. If you've never been to Burgerreha, it would be an excellent opportunity to sample Burlington's finest food.

## Why I Love Burlington (A continuing series of patriotic proclamations by lifelong Burlington residents)

"From the sodium street lights, hey do you know we have sodium streetlights? Yeah, not the regular kind, I'm talking sodium. Rather than the bright, drab white glow you see when you come into New York City, Burlington gives off an orange glow. It's just beautiful, you know beautiful, like everything in this city. Sodium lights don't cause cancer either, and the cops say crime is down over 20 percent with the lights. They're wonderful. When you come out of the bars at night, they're easy on your eyes too. Drunks around here say they can see better in the morning and all of 'em say it's because of the sodium lights."

"Hey, we got 51 bars. Now, chew on that a while. Fifty one of the most beautiful bars in the world. There's absolutely nothing wrong with the insides, the people of, or the drinks they serve at any of them neither. I love Burlington. Take Finbar's, for example. Beautiful fans on the roof give it that 1930's look. Gorgeous, you know. And the drinks and food they serve, delicious. Cuisine extraordinaire, non? I know a little French. Oh, the Canadians that come down here are all great people, not a rotten apple in all of them. Just good people. Hell, there's no other kind in Burlington."

"Well, down the street from Finbar's is All-American there. Talk about great food, you know what I mean. Biggest subs with the most meat, choice meat too, and friendliest service you ever saw. Love it. Love Burlington. Then, oh the Flynn. Now that's a theatre. It seats over 1,000

people. Some say it's a firetrap, but they have to be from out of town. Just a rustic, basically unretouched theatre. Gorgeous. Have plays and concerts there, too. I'm talkin' plays and concerts. Never a bad one at the Flynn. You know why everything, even the movies they show are always great? Cause it's the Flynn in Burlington, yeah.

Back to my original point, yeah, 51 bars, and every one of them is great. You can go rock your socks off at Neutral Grounds to the best bands every night. And they serve those yards of beer. What a way to wet your whistle. Three or four of those, each of them has four beers in it, and you're ready to go. Where? Probably to the Chickenbone. Small, comfortable, best prices in Burlington. Specials every night! Free chili on Fridays. Can you believe that! Only in Burlington. Only great things like that could happen in this unblemished city. I could go on for days about this, but I know you probably have a deadline, so I'll close with these final statements: Burlington is great,

It can't be beat.

Whether you are sober  
Or blasted off your feet.

People are friendly,

Love a good time,

Never a bad word,

And they can always spare a dime.

Yeah, Burlington

John Franciowski, 72  
Veteran World War II



# Good-bye "Electro-big-sound"

The "Electro-Big-Sound" brands may be found in just about any kind of store. They are easy to spot because the speakers are usually as big as a house, and the control panel looks like the cockpit of a modern jet aircraft.

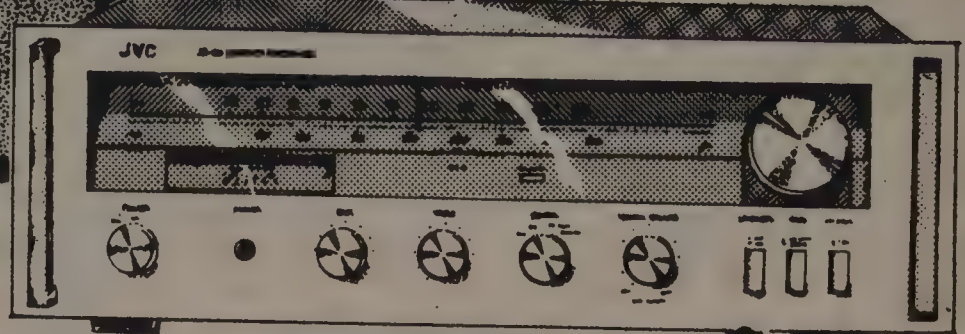
The next time you see one, listen to it, really listen to it. After a few minutes the bass starts sounding like someone is hitting the side of a rubber boat with an oar (Thud! Thud! Thud!). The highs sound like a tray of silverware dropped onto a floor (crash), tinkle, tinkle. If a vocal sounds like the singer is singing in a bucket, or through a megaphone, don't be surprised. (If you can't hear any of those things you might consider having your hearing checked).

We could go on for hours talking about how the turntable plays a \$7 record like a diamond cutter cuts glass ... so we won't. Instead, we'd like to offer you an alternative to those "Electro-Big-Sound" brands that don't sound that bad ... they just don't sound that good either. Good-bye "Electro-Big-Sound" ...



## \$329

Just \$32 down  
and \$14.85 a month



## Hello System \$329

System \$329 is "An amazing blend of Hi-Fi components at a "Compact price." Just \$14.85 a month with \$32.00 down.\*

The BSR 2269 turntable is fully automatic and equipped with a diamond stylus. You can stack up to 5 records and it will play all of those records and shut off automatically.

The control center of system \$329 is the JVC JR 61W stereo receiver. It offers more than any "Electro-Big-Sound" compact could, like 15 watts each channel, and FM sensitivity of 1.8 uV to bring in those distant FM stations clearly.

The Advent 3 speakers of system \$329 are not as big as a house, in fact, they are "compact." The Advent 3's bring you all of the music. The bass notes are solidly robust, and the highs are crisp and precise, never shrill or harsh. And a singer sounds as though they are singing in your living room.

Why should you spend your hard-earned money for Electro-Big-Sound when you can afford exceptional sound from System \$329.

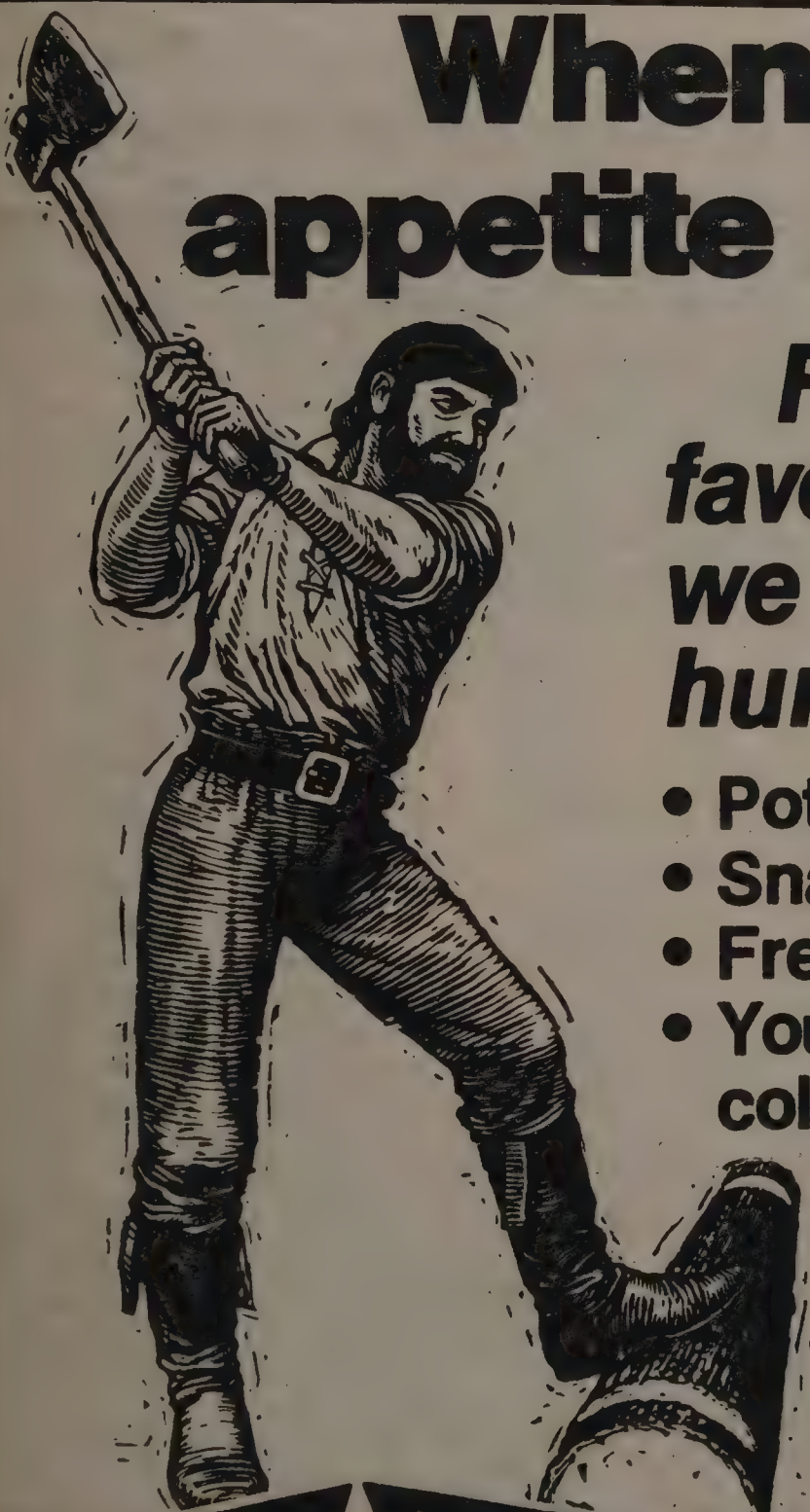
\*For qualified customers, based on 24 monthly installments, with \$32 down payment at an annual interest rate of 18.11%.

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radio electronics

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*Finast has all your favorite snacks ready ... we knew you would be hungry!*

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- Fresh Fruits
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and just about everything you can think of!



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You'll find a world of Eating Pleasure at our own Mr. Deli Counter. You'll find Fresh Cold Cuts, Domestic and Imported Cheeses, Fresh Made Salads and Baked Goods. Our Mr. Deli experts are Ready to Serve you. Ask about our Delicious Party Platters available for your next get-together.

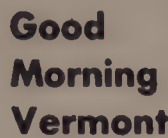
**Finast**  
SUPERMARKETS

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VERMONT









Gruder moved to Vermont after he was run out of his old hometown. Turn to CRAZED, page 14A.



**WRUV**

**90.1 FM**

**Vermont's Jazz Authority**





*"I haven't used a deodorant for three days,  
and I probably won't again for another two!"*

University of Vermont  
President Lattie Coor

Lattie Coor is only one of thousands of American educators who are switching to Banguard, America's newest extra-strength deodorant. Banguard is not only effective and moderately priced, but has been medically proven safe in two of every ten applications.\* Use Banguard on Monday and forget about perspiration until Friday, or Saturday. . .



"When I use Banguard I feel totally confident and in control of each situation. No need to work up a good pit over little hassles..."

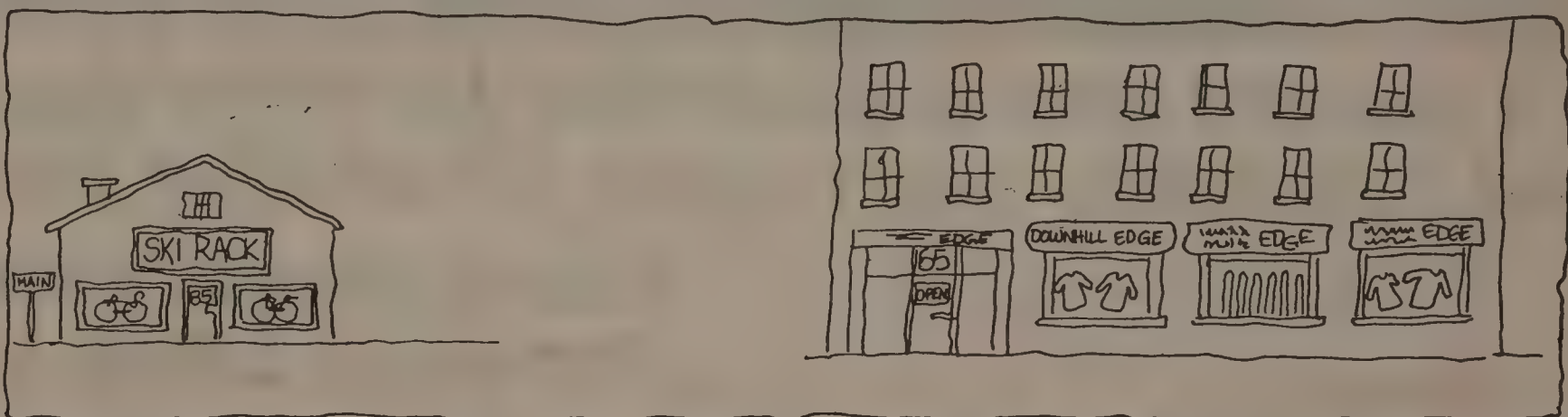
**Banguard**

\* Clinical tests have shown BANGUARD to be carcinogenic.



The Downhill Edge

# WE'RE MOVING



Everything will be at our **NEW LOCATION** Mon. Aug. 14!  
There will be lots on sale **PLUS** come and see all that's **NEW!**

## What's On Sale?

### WINTER SPECIALS

- Up to 50% off Ski Clothing
- Boots up to 40% off
- Skis up to 20% off
- Bindings (select group, quantities limited) up to 50% off

### BACK TO SCHOOL SPECIAL

Hot Gear! Bibs, parkas, sweaters  
(some 78-79 styles) up to 50% off

### SUMMER SPECIALS

- Nike Bruins at \$19.<sup>95</sup>
- Nike Nylon Cortez at \$19.<sup>95</sup>
- Taperflex Skateboards 20% off
- Wilson Basketball Shoe at \$10.<sup>00</sup>

## What's New!

### FOR SKIING...

- SKIS by Rossignol, Dynastar, Hexcel, Olin and K-2
- BOOTS by Nordica, Dolomite, Scott and Garmont
- BINDINGS by Salomon, Look, Marker, Besser, Spademan and Geze.
- CLOTHING by CB Sport, Alpine Design, Gerry, Ski Levi, Beconta, Swing West, Ceva, Powderhorn and lots more.

### FOR RUNNING...

- RUNNING AND TENNIS SHOES by Puma, Nike, Tiger, Etonic, New Balance, Bata and Tretorn.
- WARM-UP SUITS by Track Wise, Court Casuals, Jelenk and more.
- SKATEBOARDS by Gordon & Smith, Bahne Bennett, ACS, X-Caliber, Road Rider, Sims, Taperflex, Kryptonite.

**The Downhill Edge**

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Free Parking In Rear (one block from the lake)  
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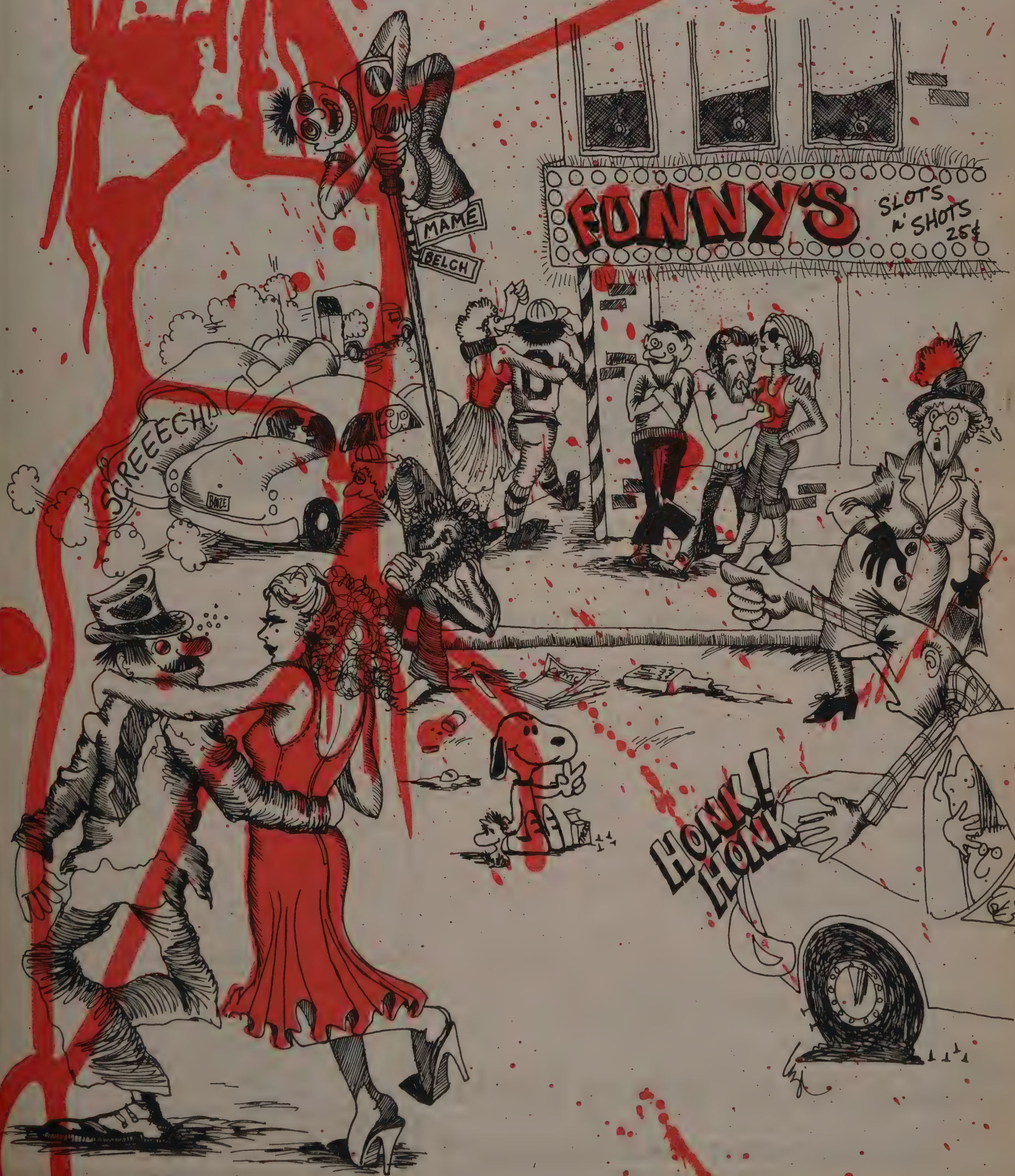


# Vermont Phoenix

A News & Arts Weekly 126 PAGES, 4 SECTIONS CIRCULATION: 97,000 SALES: 1,200

4¢

## WHORE, GORE, & MORE!!!





## Another great place to eat out. Brought to you by McDonald's.

Any place is a great place to eat out. As long as you take McDonald's along.

Try a Quarter Pounder®\* at the beach. A juicy Big Mac™ on a trip to the zoo.

Or a Filet-O-Fish™ and a Coca-Cola® under that big oak tree in the park.

Take us wherever you go and a good time's in the bag.

We do it all for you®



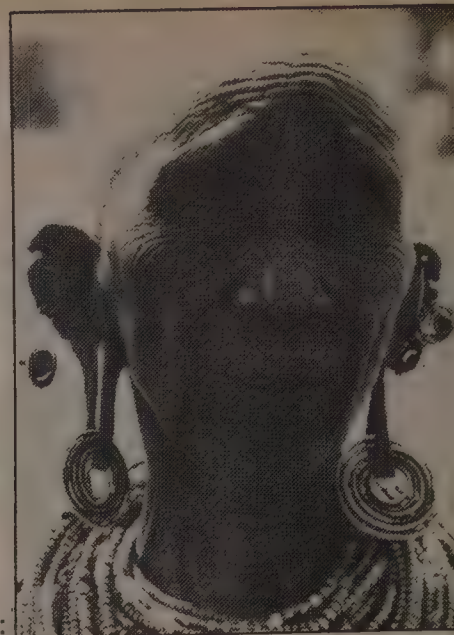
Take us along.

Pearl St. Williston Rd.  
Essex Jct. So. Burlington

\*Weight before cooking 1/4 lb



## The Queen City's Hooker



By Pedro Foxx

Burlington's a college town: 51 bars, Ivy League atmosphere. Summertime's sweet. The students are gone, a citizen can go downtown and have a night on the town without being degraded by rich college kids. In the winter though it is busy. It's also cold. Real cold. College studs abound, a local guy doesn't really stand a chance with college women. It's cold, alright. But it's also prosti season.

Belle may have a crooked nose, but she's got eyes that won't quit.

Belle's been working Burlington now for six years. Business is most brisk in the summertime, she says. "This summer's been the best I've ever had." Belle, who now makes upwards of \$100 for her services.

"I can't understand why anyone should get excited about prostitution here: Burlington's a one-hooker town,"

(continued next year)

She's 19, naturally ugly, about 15 pounds overweight and has a moustache. Call her Belle.

## Burlington's Housing Crisis, Part 89



By Tom Toma

No, this is not the last in a series! Once again, the continuing saga of little old ladies living in mansions and All-American hockey players living in igloos cries out to be told! And I, Tom Toma, am the one to tell all!

"Burlington is Vermont leader in people per square inch, and mighty proud of it too. Don't tell people to leave their beloved Queen City. No, Sir! It's a nice place to live, drink, and sleep. In fact, this summer I've slept on floors, on boats, in chairs, in tents, indoors and out. So what's the fuss?

It's these damn students, clawing each other for space to stay, like trying to see how many of them can fit into a telephone booth. You can see hundreds of 'em spilling out of houses on weekend nights! These kids starve themselves and then go on lead paint chip diets; no wonder the drop out rate is so high; and no wonder Burlington's housing supply is deteriorating thanks to these human termites!

What's the solution? Let the kids sleep in the bars — they live there anyway. Let 'em sleep in the UVM library too (I haven't seen anyone awake there in years!) It's these closing rules that force students, who could care where they stay, to look for apartments.

Another housing crisis, by the way, is the lack of houses of ill

repute. Some of these college girls could have both a place to live and a chance to work their way through school. I bet the tenants of such houses would be fulfilled to capacity! Heh-heh!

UVM and other area schools could take great steps toward solving the housing shortage by purchasing a fleet of Winnebagos. Freshpeople should be required to live in a 'Bago and will have an option to purchase. 'Bagos could be parked at Centennial Field and Gutterson Field House. Think too of all those nice camping trips, and driving around campus in style ("Hey baby, ever been bagged in a 'Bago?"). In short, a 'Bago is an investment in the future, which an apartment is not.

In a related development, I heard a rumor that UVM is moving to Rutland. This is the best solution to the housing crisis I've heard so far!

UVM dorms will free up for needy low-income families, and condominiums can be built on the UVM Green. In no time we'll pack new residents into B-Town to keep this city prosperous, congested, and profitable for slumlords (like myself).

In Part 90, we will explore alternative housing such as dried manure mansions, paper-mache palaces, gopher holes, tree houses, and candy bar condominiums. Remember, in good old American architecture, the bricks keep coming out the backside.

## SANDAL MANIA

at Your Bass Shoe Outlet

End of Year Sandal Closeouts for Women



Flat Sandals

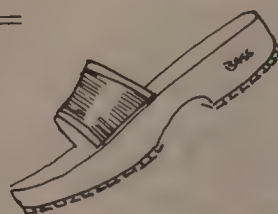
Reg \$11.95

NOW \$7.77

Bass Lowwood Rejects

Reg \$14.95

NOW \$9.95



Bass Highwood Rejects

Reg \$22.95

NOW \$14.88

Everything We Have Must Go!!!

**Bass® Shoe Factory Outlet**

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Vermont Phoenix

VERMONT SUMMER CYNIC

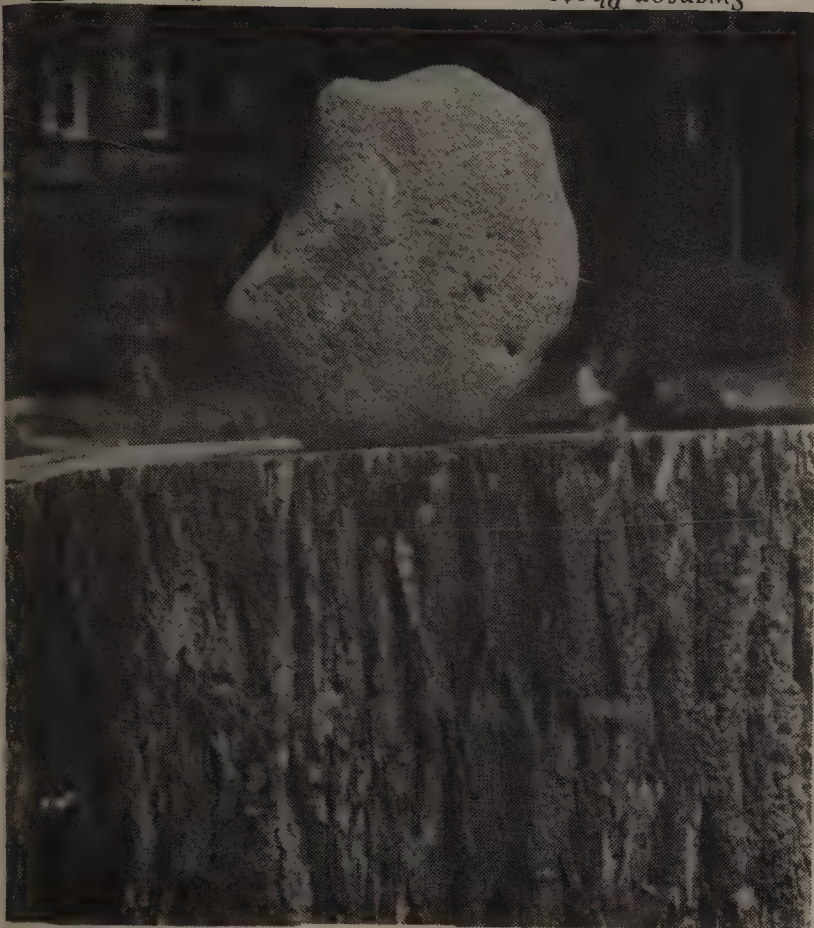




**Oops, Ltd.** This picture was inadvertently omitted from our Westford Jazz Festival photo essay last week. Sorry!

## So You Wanna Be A Zone?

Swanson Photo



Sally's latest exhibit. ("Wall")

At the tender age of 34, she's penned over 40,000 poems, 3,000 short stories and two dozen novels. She's Sally Swuag, and has 17 children who are now wards of the State. Her degree from Rolling Tide High School (East Hubbard, VT) has gained her popularity in underground circles from Williston to Danby. Sally's only trouble is that she's never been published.

"I don't really care about money — I only want a full bong, plenty of drugs and no nuclear power — Goodddddd noooooo," said Sally in recent *Phoenix* interview. Sally's fourth husband, the father of her ninth, tenth and eleventh children, is now a physicist for the Exxon Corporation. Her most recent and eighteenth husband was recently laid off in Seabrook, N.H. Her dad was an American flyer in Seattle, Washington in 1945 when the U.S. dropped the big one on Japan. Sally's anti-nuke sentiments are reflected in her poem, "One at a Time:"

*Oh I wish when I have to see it  
They'd go just one at a time  
I've always liked long movies,  
And how the good guys shine*

"Well, that one about how, you know, in long, long — I mean really long war movies when Kirt — Kirk always looks so good by the finish? Well, I wish those guys would go just one at a time so the film could last longer. I mean, there's nothing wrong with

a long war. It builds character. It's kinda like acid, you know. I just want it to last longer."

"Drugs," claims Sally. "play a vital role in any author's life. I once sang to a bus for three hours after tooting. It truly loved me." In "Ode to Al," Sally tells the physical properties she gives drug paraphernalia in her writing (Al is a long, plastic instrument):

*Oh Al I love you so  
When I breath from you, I forever let go  
When I see your bubbling bottom,  
I get excited and want to bubble too.  
Bubble, bubble, bubble.*

Sally also dabbles in chiseling. "We had a big rock in my front yard when I was a little girl, and my mother always used to throw forks and spoons and stuff like that against it to try to take it apart."

Her most recent work, titled "Wall," was recently on display on the UVM campus Waterman green. "A whole lot of birds and old men stopped by and told me it looked real nice," said Sally, who explained "not that attention makes any difference to a real artist."

Following her near fatal car accident in 1959, most relatives say Sally has turned into a 'lune.' Sally, however, called

(continued on page 82)

## A Blast from Your Past... Antiseptic: The Count's Dizzy Bite

By JEFF ARONSON

Late one night, I was reading in my room when an old friend, Count Dean Ruskula, of Camp Hill, Transylvania, dropped in to say hello. The Count was quite irritated, since he could find no girls walking around after 11 P.M., and thus had not eaten for days.

For those of you who do not know Dean, he was the perceptive statesman who in the early 1950's proclaimed that the yellow demons of the Red Vampire Republic would never invade North Korea if we did. So many of them actually entered the fighting there that their yellow glow equalled that of the sun, and he disintegrated into dust. He returned in 1960 to become Secretary of State under the young, enlightened President Teenage Frankenstein.

Count Ruskula was unhappy with the world and he complained bitterly to me.

"How have I managed to fall into such disfavor? Why, I can hardly go anywhere these days without people trying to attack me! My lectures and speeches were once in demand — they were revered as gospel. Now, virtually nobody believes them!"

I told the Count that his speeches were beginning to rival his movies in believability, and that even Bella Lugosi was not always appreciated.

"It isn't even safe in the Great White Castle anymore!" Our new President, The Warhawk Who Ravaged Saigon, actually had a wild-eyed radical for an advisor; the lunatic suggested that we do something to

help the cities! Thank Zues the foolish goblin resigned."

I reminded him of the story told of his nation's founding father, Dr. Boris K. Frankenstein. When he ignored the demands and needs of the local townspeople, they drove him and his monster out of the Great White Castle. He was attacked in the press, his polls went down, and he was finally killed when he was thrown from a fiery windmill.

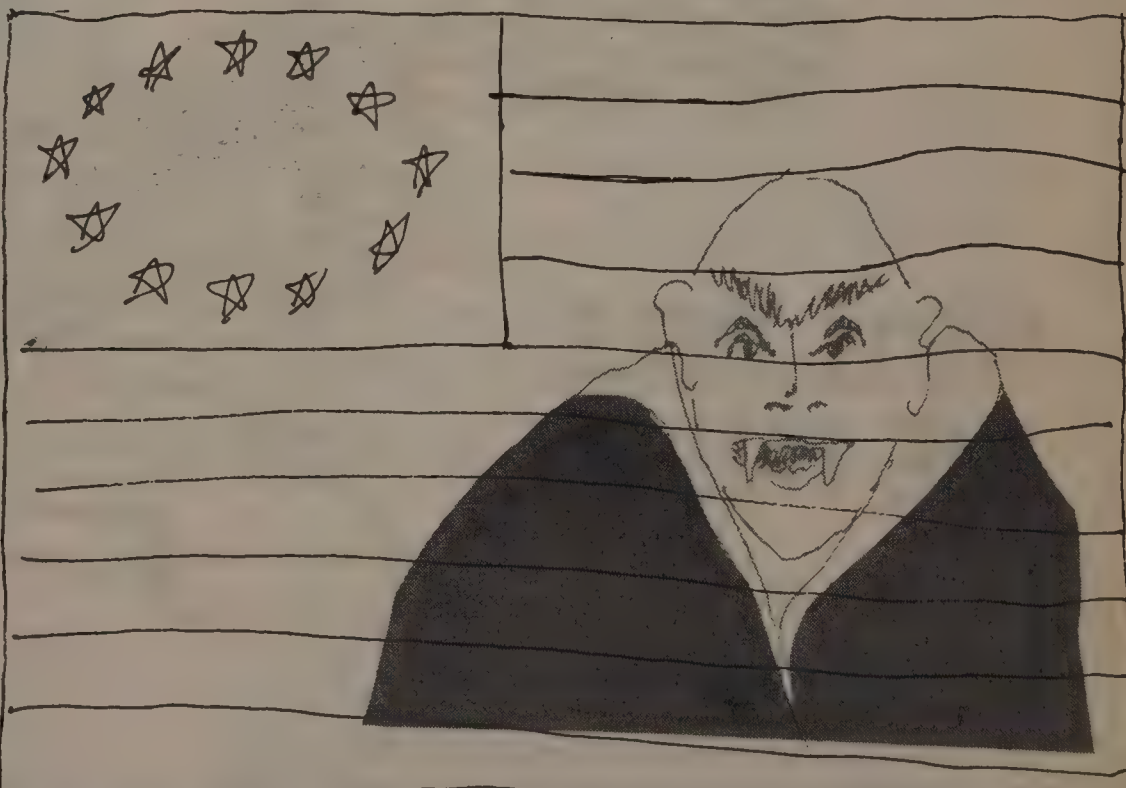
"But the real problem," the Count continued, "is those agitators like the Creature From the All-Black Lagoon, who run around the cities demanding to know why villainous movie monsters are always black. Just because Corgo, King Kong, and the Spider were dark doesn't mean anything — what about the Mummy or the Blobb?"

I politely informed Dean that the Mummy was not the real villain in his movie — the dark-skinned priest with the mustache was. And the Blob was simply a fine example that not all light-skinned folks were 100% angels either. I recanted quickly as the Count bared his fangs. Recovering his composure, he continued.

"At least there's some sanity left in the world. Say, have you heard the latest all-is-well report from Vietnam?"

I was floored. I never knew that Transylvania was one of the "Allies."

"We most certainly are! Did you know that we have over 350 men fighting over there? Why, that's more than the South



Vietnamese drafted last year! All specialists of course. Gorgo and his mother are helping with the recent naval surveillance of the North Korean coast, and the Birds are acting as lookouts for your flyers over North Vietnam. I'm sure you've heard of the exploits of the Man-Eating Vines Who Devoured St. Louis, who are helping to keep the enemy on the defensive at Khe Sanh!"

I commented that in light of recent events, his country had certainly helped our cause. Why, then, was General Westmoreland asking for another 206,000

troops? "That's so we will be able to turn the corner in Vietnam."

I suggested that we would all become quite dizzy if our government claimed to have turned yet another corner in Vietnam. Perhaps it was time to reevaluate our involvement there, to throw some new light on the problem?

"Don't do that," Count Ruskula cried, "our entire effort could turn to dust!"

(Reprinted from 3/15/68 edition of the Vermont Cynic)



TO OUR READERS:

*Leaps and bounds; leaps and bounds;  
leaps and bounds; leaps and bounds;  
leaps and bounds; leaps and bounds;  
leaps and bounds; leaps and bounds;  
leaps and bounds; leaps and bounds;  
leaps and bounds; leaps and bounds;  
leaps and bounds; leaps and bounds;  
leaps and bounds; leaps and bounds.  
Jump while you can!*

Imin Trouble  
Publisher

## "Maybe it won't go away."

*There are 2501 incurable forms of cancer.  
You probably have one of them.*

*This ad was not donated by the Vermont Phoenix*

**American Medical Association \$**  
*We want to make a million in our lifetime.*

## WE'LL RULE THE VALLEY!

The Ski Rack will close for remodeling  
Mon. Aug. 14th thru Thurs. Aug. 18th  
and open at 9 Mon. morning with doubled  
floor space . We'll be ready to become the valley's  
largest dealer of x-country equipment. Our bike shop will  
also be greatly expanded if you can imagine that!  
Come on down and check out our new layout.

*Ski  
the  
Rack*

New Store Hours:

Mon. - Thurs. 9-6

Fri. 9-9

Sat. 9-5

85 Main St. 658 - 3313



## WE'LL OFFER

### AT OUR REMODELLING SALE. . .

- ★ All Summer Clothing 40% off
- ★ All Bicycles on Sale (Vista, Raleigh, Windsor, Raleigh Rampar to name a few.)
- ★ All Winter Clothing 20% off  
(including All 1978-79 stock)
- ★ All New 1978-79 X-C Ski Packages  
15% off package price
- ★ All last years X-C Skis & Boots 25% off



# UPSTAIRS RECORDS

OPPOSITE PENNEY'S DOWNTOWN BURLINGTON

PETER FRAMPTON

THE BEE GEES

Sgt. Pepper's Lonely  
Hearts Club Band



Aerosmith, Alice Cooper, Earth, Wind & Fire,  
Steve Martin, Paul Nicholas, Billy Preston  
and George Burns  
on the ultimate Soundtrack Album.

Includes exclusive full color poster

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Greatest Compositions

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PETER FRAMPTON THE BEE GEES

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Steve Martin, Paul Nicholas, Billy Preston  
and George Burns



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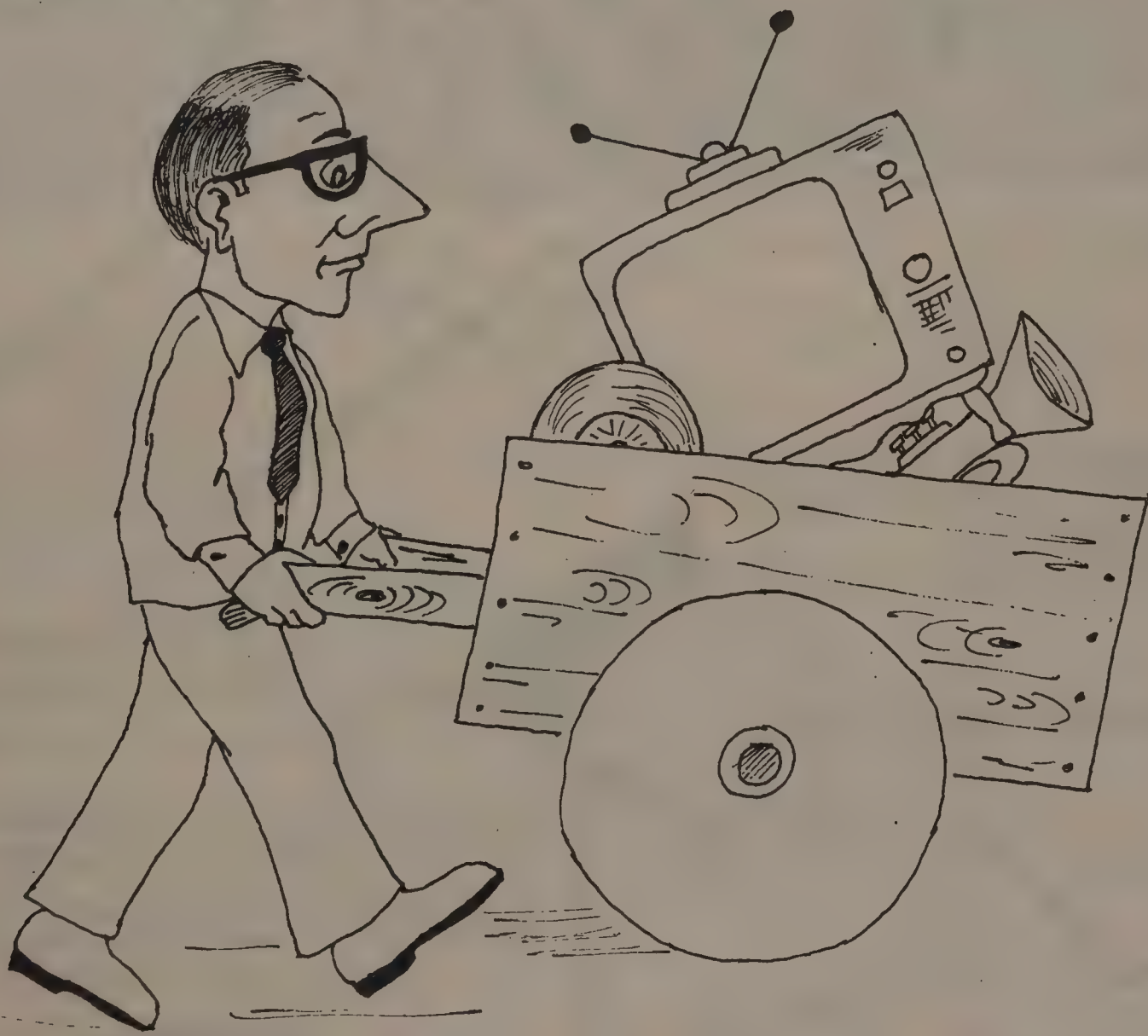
RS-2-4100



records - some of the lowest  
prices in town!

TV's - by RCA  
radios and stereos  
instruments and music

Bailey's  
music rooms



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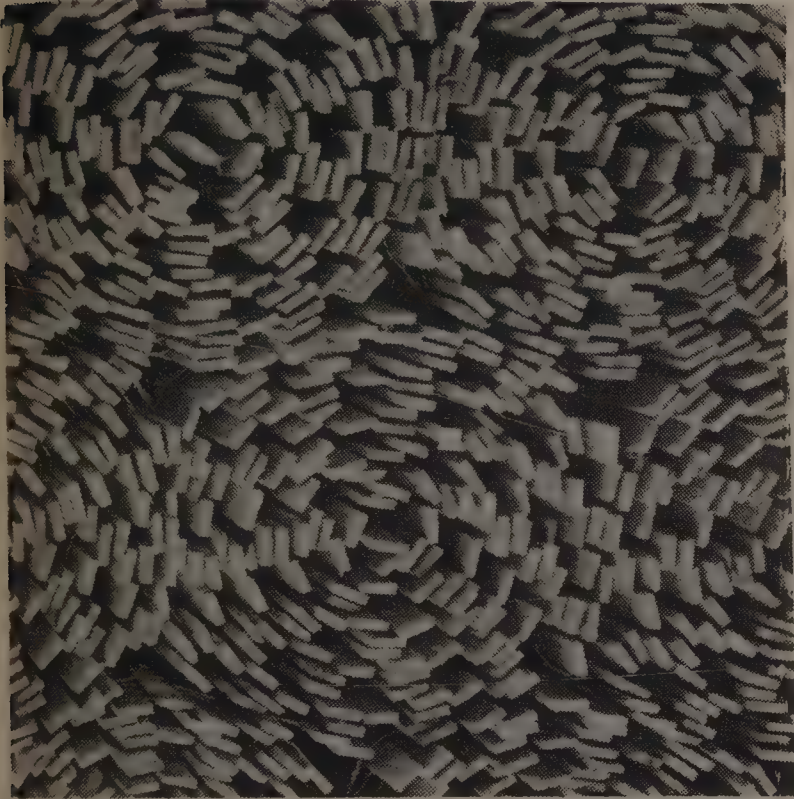
# LAST WEEK

A TOOL OF THE UNIVERSITY OF VERMONT

**INSIDE:  
Yet another  
'RAD' Bites  
the Dust**

AUGUST 10, 1978

## Observations



Construction of the library's new wing remains in progress.

### UVM professor named to kite chair

Sanford Grimms of mechanical engineering has been named to the American Flyer endowed chair of mechanical engineering. The associate professor who claims he has been a kite flyer since "I can remember," was elated when he heard the news. "All my life I wanted to be a pilot," he said. "But so much time is spent on studying useless information instead of flying. And of course, there are those rules about this and that and drinking."

He continued, "Kite flying, ever since the Chinese has been man's true expression of freedom. No rules, no bizarre landing patterns, just the ultimate release which is cutting the string at the end of the flight."

Grimms, who teaches three courses, one in mechanical engineering, "Basic Designs in Flight"; one in psychology, "Fear of Flying"; and one Evening Division course entitled, "Flying after 40: Alone and Together."

The endowed chair which carries a stipend of \$16,000 per annum also comes with a five-year supply of lightweight cotton and polyester rags for use as kite tails.

### UVM coed wins Maidenform

Debbie Pincus, a sophomore from Starksboro, has been named winner of the \$3600 Maidenform scholarship. The scholarship was presented to Debbie after she won Maidenform's 1978 "Full Figures That Dreams Are Built On" wet T-shirt contest in Daytona Beach, Florida during Spring break.

The contest which featured coeds from across the country attracts many spectators who are also college students on drunken vacations. During the "spring party olympics" as the students call them UVM won many of the individual events including fastest beer chugged, fastest marijuana cigarette rolling contest and most deceptive double dealing contest.

In an elated moment, Debbie thanked both her parents for endowing her and her maternal grandmother who Debbie claims, "showed her the way."

Debbie, who claims her interests and major at UVM are the hockey players, wants to return to Florida next year to defend her national title.

### Business defeats Arts and Sciences in annual tug of war



EMBA defeated the College of Arts and Sciences last week to capture the coveted "Beastly Buns" award. The traditional tug of war, held most recently at North Beach, was attended by a crowd of over one million, including University employed lackeys. Larry Seiden, fourth from front, left end finds himself in a precarious position.

### Rise and fall of fraternities is Vermont Seminar's subject



The rapid decline in quality and quantity of the UVM Fraternal Order has prompted Dean of Students Keith Riser to suggest and implement the far-reaching study of just what went wrong. Using guest speakers such as Dr. Benjamin Spock, Terry Bradshaw and John Belushi, star of the recent cinematic expose on fraternity life, "Animal House," the three-month seminar will attempt to explore sociologically and non-sociologically just what befell a system which was so tried and true since the days of the Greeks. And as Riser noted, "It was the Greeks before the Geeks, we sometimes forget that."

Many alumni have already expressed interest in the seminar. They have pointed out at recent homecomings that they have noticed the old college try just was not there.

Anne Beauman, director of alumni relations, pointed out that a popular contemporary film like "Animal House" may be just the shot in the arm that the fraternity and sorority system needs. "Kids have to understand what fun a fraternity is. The social stratification that develops out of a fraternal hierarchy is just what happens after graduation."

This, the second year of the well-received Vermont Seminars, opens with a lecture by UVM's Vice President for Affairs within the Academic Community Robert G. "Animal" Farms speaking on "The Origin and Necessity of Nicknames in Fraternal Life," on September 27 in B106 Angell Lecture Center. The fun begins at 8 p.m. Bring your own.



# SUMMER CYNIC

VOLUME IV NUMBER V

" 'Tis a privilege to be 'abused' by the Vermont Cynic. "

AUGUST 10, 1978

## Cynic Staff Forms Gospel Choir *PTL Praises Students for Community Service*



SUMMER CYNIC FAMILY and FRIENDS:

A. Peter "I've got a great deal on a full page" Voll B. Russell "Me-a zone?" Flannery C. Julie "I'll have a check for you really soon" Voll D. Jesse Gadson E. Nathaniel "Nega-I just can't deal with it" Foote F. Mr. Red G. Alan Marshall H. Missy Burke I. Randy McMullen J. Bob Gale K. Earl L. Diana Greene M. Mrs. Red N. Shana Schwartzberg O. Ely Hubbard P. Jim Booth R. Vaune "I promise" Davis S. Sue Ball T. Mary Landon U. Joe Tripini V. Sue "I just can't put any more checks through" Clickner W. Mrs. Otis Norton X. Larry "So I just happen to be all-knowing" Seiden Y. Dave Nestor Z. Janice Montagne I. Laurie Gunther 2. Graham Davis 3. Sarah Wesson 4. John "Elmer Who?" Letteri 5. Rob Swanson 6. Rob Leibowitz

## Southern Swing Slated

Group to return by September 7 in order to bring  
you the gala, *official* BACK-TO-SCHOOL ISSUE

Atlanta, GA (8/11); Macon, GA (8/12); Fort Lauderdale, FLA (8/14); Jacksonville, FLA (8/15); Tampa, FLA (8/16); New Orleans, LA (8/17); Shreveport, LA (8/19); Dallas, TX (8/20); Houston, TX (8/22); contact Ticketron for more info.

**Just for the record, folks, the entire editorial content here is pure fantasy.**























